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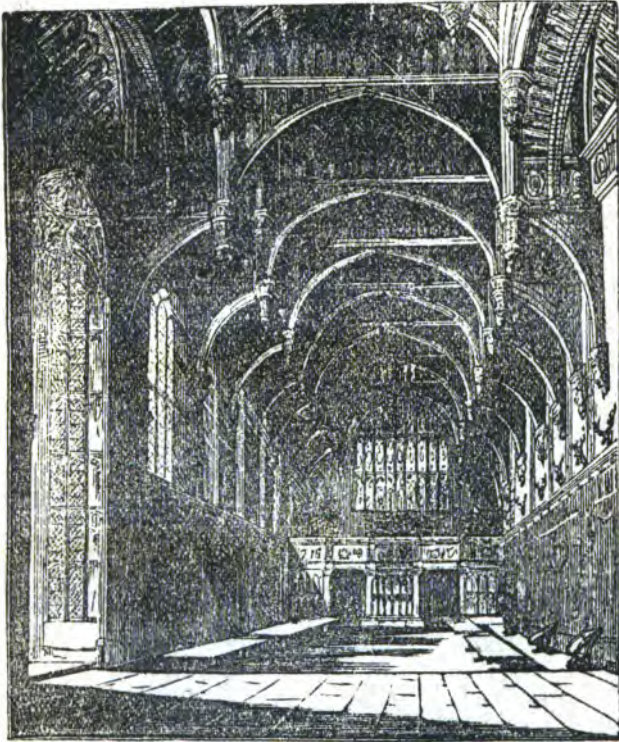
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THE
STRANGER'S GUIDE

TO



Hampton Court Palace
AND GARDENS.

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KING HENRY THE EIGHTH.



CARDINAL WOLSEY.

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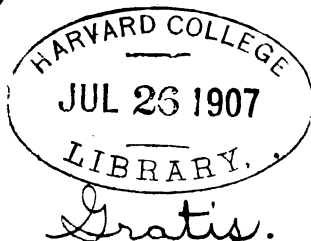
BY WILLIAM WILLSHIRE.

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The Stranger's Guide

TO

HAMPTON COURT PALACE.

HAMPTON COURT PALACE stands on the northern bank of the Thames, about twelve miles due west from Hyde Park Corner, and is situated in the parish of Hampton, in the hundred of Spelthorne, and county of Middlesex. Hampton manor is mentioned in *Doomsday Book* as then held by a Walter de St. Walaric, but in the time of Edward the Confessor it had belonged to an Earl Algar, and its value even then was estimated at forty pounds per annum. In 1211 Joan Lady Grey, relict of a Sir Robert Grey, of Hampton, left by her will the whole manor and manor-house of Hampton to the Knights-Hospitallers of St. John of Jerusalem.

The legend of the parish states, "that Cardinal Wolsey, at the summit of his power, was desirous of building a palace suitable to his rank: but he was equally desirous of enjoying health and long life, and employed the most efficient physicians in England, and even called in the aid of learned doctors from Padua, to select the most healthy spot within twenty miles of London." After a minute inspection, the doctors, it is said, agreed in reporting that the parish of Hampton was the most healthy soil, and the springs in Coombe Wood the purest water, within the limits assigned for their researches. The Cardinal, upon the faith of their report, bargained with the prior of St. John's for a lease of this manor and manor-house. The following is a copy of the lease from the Prior of St. John of Jerusalem to Cardinal Wolsey, from the Cottonian Manuscript in the British Museum, extracted from the *Gentleman's Magazine* for January 1834:—

"This Indenture made between Sir Thomas Doewra, priour of the hospitall of Seynt John Jerusalem, in England, and his bredden knights of the same hospitall upon that oone partie, and the moost reverend fader in god Thomas Wulcy Archebissshop of Yorke and primate of England upon that other partie, Witnessith that the said priour and his bredden with their hole assent and auctorite of their Chapitur, have graunted and letten to ferme to the said Archebussshop, their manor of Hampton courte, in the countie of Midd. with all landes and tenementes medowes, lesnes, and pastures, rentes, and services, vewe of francplegis, perquisites of courts, ffishing and ffishing weres, and with the waren of conys, and with all manner proufites and commodites and other things what so ever they be in any manner of wise to the forseid manor belonging or apperteigning. To have and to holde the forseid

manor with the appurtenances to the foreseid most Reverend flader in god Thomas Wulcy Archbisshop of Yorke, and to his assignes, fro the ffest of the Nativite of Saint John Baptist last past before the date herof unto thend and terme of lxxxxix yeres than next following, and fully to be ended, yielding and paying therfor yerely to the seid priour and his successours in the tresoury of there hous of seynt Johns of Clarkenwell beside London, fifty poundes sterling at the ffestes of the purification of our Lady and of Seynt Barnabe thapostle, by even porcions. And also payeing and supporting all manner of charges ordinary and extraordinary due and goying oute of the seid manor, with the appurtenances during the seid terme. And the seid Archebusshop and his assignes yerely during the seid terme, shal have allowance of the seid priour and his successors in the paymentes of the rent and ferme of fifty poundes aforesaid iiij^{li}. xiiij^s. iiij^d. sterling, at the ffestes aforesaid, by even porcions, towards and for the exhibition of a preste for to mynister divine service within the Chapell of the seid manor. And the seid priour and his brethern for them and their successours graunten the seid Archebusshop and his assignes yerely during the seid terme shal have and take at their libertie foure loades of woode and tymber able for pyles for the reparacion and sustentacion of the were called Hampton were, the same woodes and tymber to be felled and conveyed at the costes of the said Archebusshop and of his assignes in and fro Seynt Johns woode in the seid countie of Midd. Also it is agreed that the seid Archebusshop and his assignes at their libertie at all tymes during the seid terme shall take down, alter, transpose, chaunge, make, and new byeld at theire propre costes any howses, walles, mootes, diches, warkis, or other things within or aboute the seid manour of hamptoncourte, with the appurtenances, without empechement of wast and without any payne or punysshment to be or ensue to the seid Archebusshop and his assignes during the seid terme. And the seid Archebusshop and his assignes shall bere all manner of reparacions of the seid manour with the appurtenances during the seid terme, and in thend of the seid terme all the same shall leve to the seid priour and bredren and to theire successours sufficiently repared. Ffurthemore the seid Archebusshop and his assignes shall leve the seid priour and his successours mⁱ. couple of conys in the waren of the seid manour, or elles for every couple that shall want iiij^d. And moreover the seid priour and his bredren graunted that the seid Archebusshop and his assignes shall have and occupie during the seid terme all suche parcells as be conteyned upon the bak of this endenture, and in thend of the same terme all the same shall leve and delyver to the seid priour and his successours, or the value of the same. And if it happen the seid yerely ferme or rent of l^{li}. during the seid terme of lxxxxix yeres, to be behynde and not payed in part or in the hole after eny terme of payment beforespecified which it ought to be paid by the space of two hole yeres, that then it shalbe lawful to the seid priour and his successours to re-enter into the same manour and othre the premisses dismised, and theym to have ayen as in their first and pristinat estate, this endenture or any thing therin conteigned notwithstanding. And the seid priour and his bredren promitte and graunte for theym and theire successours, and theym bynde by thies presentes to the seid Archebisshop, that when so ever the seid Archebisshop or his assignes at any oone tyme within the terme of this present leas shall come to the seid priour and his bredren, or to their successours, and demaunde to have a newe graunte and lesse of the saide manour of hamptoncourte with the appurtenances to theym to be graunted under their commen seale of the seid hospitall for the terme of other lxxxxix yeres next ensuying this present terme, that then the seid priour and his bredren now beeing or their successours than for tyme beyng for that oone tyme shall graun'te

and make a new lease of the said manor of hamptoncourt with the appurtenances to the said Archebissshop and to his assignes under the common seale of the said hospitall for the terme of othre lxxxxix yeres after the forme, tenour, and effects of the said covenantes and agrementes conteyned in this present endenture, the substance therof in nowise changed nor mynyshed. And at the delyverie of the same new endenture this endenture to be cancelled if it shall then rest and be in the keeping of the said Archebissshop or his assignes. And if the said endenture fortune to be lost and be not in the keeping of the said Archebissshop or his assignes, nor in the keeping of any person or their uses, then the said Archebissshop or his assignes, before the said newe graunte or lesse to be made, shall surrendre and so promytte by thies presentes to surrendre all suche title and interest as they or any of theym have or may have, by reason of this former lease at all tymes after suche surrendre and newe lesse made utterly to be voide and of no effecte. In witness whereof to the oone part of theis presente endenturs towards the said Archebusshop remaynyng, the said priour and his bredern have put their common seale. And to that othre part of the same endenturs towards the said priour and his bredern remaynyng the said Archebusshop hath put his seale. Yeven in our Chapitur holden in oure house of seynt Johns of Clarkenwell beside London, the xjth day of Januarie in the yere of our lord god a thousand fyve hundreth and fourteene, the sixt yere of the reigne of our soveraigne lord king Henry the eight.

"*In the Chapel*, First, a chalette of silver, a pix of copur for the sacrament, ij alter clothes, a corporaxe, ij candlestikes of laton, a massebook, a portaux, a pewterbotil for wyne, a crewet of pewter, a crosse of tynne, a paxbrede of tree, an alter clothe of whyte and blue lyke unto armyn, an ymage of our lord of tree, an ymage of our lady of tree, an ymage of saint John, an ymage of saint Nicholas, an ymage of the crosse paynted on a borde, ij alte clothes, ij pewes with a chest of wynscott, an holy waterstok of laton with a stryngel of laton, ij bells in the towre, one of them broken. Of *bedsteddis* in all xxth, ii towrned chyars.—*In the parlour*, a table of Estriche bounde with ij tristells.—*In the halle*, ij tables dormant, and oon long table with ij tristells, a close cupbourde, iiij fourmes, iiij barres of yron about the harthe.—*In the kechen*, a pot of bras cont v galons, a cadron sett in the fournaice cont xx galons, a spyt of yron, ij awndyrons, a trevet, ij morters of marbil, a cawdron of ij galons di. a stomer of laton, a flesshehoke, a frying pan, ij pailles, a barre of iron in the kechen to hange on pottes, a grete salting troughe, a steping fatte, an heire of the kyn of xxij yerdes, ij grete bynnes in the kechen, a bynne in the buttry, a knedyng troghe.—*In the stable*, a pitchfork, a dongfork. A presse in the *towrechambre*, a great coffar in oon of the towre chambres; a parclose in the towre, a parclose in the parloure."

Thomas Wolsey was born at Ipswich, in Suffolk, in March, 1471. He was descended, according to some of our best historians, from poor but honest parents, and the common tradition is, that he was the son of a butcher; though it appears from his father's will, that he had an estate, which in the possession of a plebeian at that time was very considerable. He was sent so early to the university of Oxford, that he was Bachelor of Arts at fourteen years of age, and from thence was called the Boy Bachelor. Soon after he was elected Fellow of Magdalen College, and when Master of Arts, had the care of the school adjoining to that college committed to him, where he was charged with the education of three sons of Thomas

Grey, Marquis of Dorset, who presented him to the rectory of Lymington, into which he was instituted on the 10th of October, 1500. He had not long resided on this benefice, before Sir Amias Pawlet, a justice of the peace, set him in the stocks for being drunk, as it is said, and making a disturbance at a fair in the neighbourhood. But the knight had reason afterwards to repent of this affront, for when Wolsey was made Lord Chancellor, he sent for him, and after a severe expostulation, confined him for five or six years in the Temple, before he would grant him a discharge. Upon the death of his patron, the Marquis, he projected some new method of pushing his fortune, and accordingly procured himself to be admitted into the family of Henry Dean, Archbishop of Canterbury; but that prelate dying in February, 1502, he found means of applying himself to Sir John Nanfan, treasurer of Calais, who being weakened by age and other infirmities, committed the direction of his post to Wolsey, who by his recommendation was made one of the King's chaplains; and in 1506, was instituted to the rectory of Redgrave, in the diocese of Norwich. Upon the accession of Henry VIII. to the crown, he soon recommended himself to the favour of the young king, by adapting himself to his temper and inclinations; shortly after the attainder of Sir Richard Empson, the king conferred on him a grant of several lands and tenements, in the parish of St. Bride's, Fleet Street, which by that knight's forfeiture devolved to the crown. This grant is dated October 18th, 1509, and Wolsey is mentioned in it as counsellor and almoner to his Majesty. November 28th, 1510, he was presented by the King to the rectory of Torrington, in the diocese of Exeter, being then Bachelor of Divinity; and on the 17th of February following, was made canon of Windsor, and about that time, registry of the order of the Garter. In 1512, he was preferred by Archbishop Bambridge to the prebend of Bugthorp, in the church of York, of which, in February following, he was made dean. In 1513, he attended the king in his expedition to France, who committed to him the direction of the supplies and provisions to be made for the army; and upon the taking of Tournay, made him bishop of that city, and not long after bishop of Lincoln, to which see he was nominated March 11th, 1514, and November the 6th following, upon the death of Cardinal Bambridge, he was translated to the Archbishopric of York. September 7th, 1515, he was made Cardinal of St. Cecily, by the interest of the two Kings of England and France, and on the 22nd of December, Lord Chancellor of England. He wanted nothing now to complete his grandeur but a commission from the Pope to be Legate, à latere, which was expedited to him in

the year 1516. Besides the profits of the posts above mentioned, the King likewise bestowed on him the rich abbey or St. Alban's in commendam, and the Bishopric of Durham, and afterwards that of Winchester; and with them he held in farm the Bishoprics of Bath, Worcester, and Hereford, enjoyed by foreign incumbents. From all these preferments, and the numerous presents and pensions, which he received from foreign princes, his annual income exceeded the revenues of the Crown. He had now absolutely engrossed the King's favour to himself. All foreign treaties and places of trust at home were under his direction. He acted as he pleased, and his ascendancy over the King was such, that there never appeared any party against him all the time of his favour. He used the most insinuating artifices to secure his master to himself, undertaking to ease him of the burden of government, and to give him all the satisfaction of it. He was the most earnest and readiest of all the council to advance the King's sole will and intention: and whereas others advised his Majesty to leave his pleasures, and attend to his affairs, the Cardinal persuaded him to what was most agreeable to his inclinations. Having gained this ascendancy, he drew the king into such measures abroad, that the balance of Europe was destroyed, and his Majesty perpetually made the bubble of those with whom, and for whom he negotiated; the Cardinal's avarice being fed, and his ambition flattered by the Emperor, the court of France, and that of Rome in their turns. With regard to the conduct of affairs at home, he affected to govern without parliaments, there being from the seventh year of the King's reign, after which he got the Great Seal, but one parliament in the fourteenth and fifteenth years, and no more until the twenty-first. He raised great sums by loans and benevolences. If we consider him in his character as a churchman, he was undoubtedly the disgrace of his profession, being lewd and vicious himself, and serving the King in all his secret pleasures. His pride and ostentation were unbounded, and his ambition and covetousness in proportion. He aspired to the popedom upon the deaths of Leo X. and Adrian VI. but without success. At last he fell under the King's displeasure. His too great obsequiousness to the see of Rome, in the process relating to the King's divorce from Queen Catherine, and some inferior accidents, concurred to destroy his interest with his Majesty. Upon this the Great Seal was demanded of him on the 28th of October, 1529, his goods were all seized for the King's use, and himself impeached in Parliament by a charge of forty-four articles, relating chiefly to the exercise of his legatine power contrary to law, and the scandalous irregularities of his life. This impeachment passed

the House of Lords; but when it came to the House of Commons, it was so effectually defeated by the industry and address of Thomas Cromwell, who had been his servant, that no treason could be fixed upon him. He continued in his retirement at Esher, in Surrey, until about Easter, 1530, when he was ordered to repair to his diocese of York, where he performed many charitable and popular acts, until, in the beginning of November following, he was arrested for high treason by the Earl of Northumberland, and committed to the custody of the Lieutenant of the Tower, who had orders to bring him to London. This disgrace affected his mind to such a degree, that he fell sick at Sheffield, in the Earl of Shrewsbury's house, from whence, by slow degrees, he went as far as Leicester, where he is said to have taken poison, in order to put an end to his miserable life. In his last agony he regretted that he had not served God with the same fidelity he had always used towards his royal master, and died on the 29th of November, 1530, and was interred in the Abbey of Leicester. He was the greatest instance many ages had produced, of the vanity and inconsistency of human things, both in his rise and fall. By his temper in both it appears that he was unworthy of his greatness, and deserved what he suffered. However, a great writer declares, that few ever fell from so high a station with fewer crimes charged against them. And it must be acknowledged, that his schemes for the promotion of learning were noble and well laid: as appears from the seven lectures, which he founded at Oxford, by his college there, now Christ-church, and his school at Ipswich.

Cardinal Wolsey, the illustrious founder of this ancient palace, was the last of the churchmen of old whose munificence patronized that style of building, which, originating with ecclesiastics, seemed to end in his fall. This prelate, like many of his predecessors, had studied the science of architecture, and is supposed to have finished the designs for Hampton Court, the building of which commenced about 1515, under the superintendence of the Warden of the Cinque Ports, who supplied the Cardinal with all the necessary expenses for building this most splendid palace. When finished, the building was in so magnificent a style, that it began, as Stowe remarks, "to excite great envy at Court."* The King, therefore, took occasion to question

* Wolsey, when at the height of his power, could not escape the lash of the satirist; for we find John Skelton, a poet of that day, styled by Erasmus, "*Britanniarum Litterarum lumen et decus*," in reference to this palace, telling the people that—

"The kynges court
Should have the excellence
But Hampton Court
Hath the pre-eminence

the Cardinal as to his intentions in building a palace that far surpassed any of the royal palaces in England: but Wolsey replied, "that he was only trying to form a residence worthy of so great a monarch," and that Hampton Court Palace was the property of King Henry VIII., which "gained him much favour." In return for the present Hampton Court, Henry VIII. bestowed upon Wolsey the manor of Richmond, an old and favourite residence of Henry VII., and with Henry in the early part of his reign. It was particularly galling to the ancient servants of Henry VII. to see the recent habitation of their sovereign occupied by one whom they considered as an upstart, and they joined in the popular outcry against Wolsey, concerning whom it was remarked, that strange things had come to pass since a "bocher's dog should live in the manor of Richmond." This palace became the property of Henry in 1526, and in 1538 an Act of Parliament was passed for making a royal chase; this chase was made, "that the King, then old and corpulent, might enjoy his favourite amusement of hunting, without the fatigue of going far from home." It comprehends within its jurisdiction the manors of Walton-upon-Thames, Walton Legh, Byfleet, Weybridge, West and East Mousley, Sandon, Weston, Imworth, and Esher, Oatlands house and demesnes, all the county of Surrey, together with the manors of Hampton, Hanworth, Kennington, Feltham, and Teddington, in the county of Middlesex. The whole was enclosed with a wooden paling; but after the death of Henry this Act was repealed, the paling removed, and the deer conveyed to Windsor. In 1540, the manor of Hampton Court was converted into an Honour. The office of Chief Steward of the Honour has been always held with that of Lieutenant and Keeper of the Chase, and they have always been granted to some of the first of nobility or chief favourites of the Court. Sir Anthony Browne, Sir Michael Stanhope, William Marquis of Northampton, Charles Earl of Nottingham, and George Duke of Buckingham, held these offices in succession, previously to 1628, when Christopher Villiers, Earl of Anglesey, was appointed. On his death, in 1630, a grant was made to James Marquis (afterwards Duke) of Hamilton; Thomas Smitherly, Keeper of the Privy Seal to Cromwell, and Nathaniel Waterhouse, Esq., appear to have held these offices under his Protectorate.

And Yorkes place,
 With my Lordes grace,
 To whose magnificence
 Is all the confluence,
 States and applications,
 Embassies of all nations.

General Monk, Duke of Albemarle, was appointed by Charles II. in 1660. After his death they were bestowed upon Barbara Duchess of Cleveland, who held them in the name of her trustee, William Young, Esq. The Duchess dying in 1709, they were granted to Charles Earl of Halifax, and, under renewed grants, were held by George Earl of Halifax, his nephew, who died in 1771. They were then granted for life to Anne Lady North, afterwards Countess of Guildford: upon whose death, in January, 1797, they were given by George III. to his Royal Highness William Henry Duke of Clarence; upon whose accession to the Throne they were given to the late Queen Dowager Adelaide. Wolsey lived here in more than regal state: this was his principal country residence, but he had also a house at App's Court,* and a palace at Esher,† belonging to the See at Winchester, to which place he was ordered by the King after his disgrace; he had another palace, York Place, his town residence, no less magnificent, and which he almost entirely rebuilt. "He lived a long season," says his biographer, who was of his household, "ruling all things in this realm appertaining to the King, and all matters of foreign regions. The ambassadors of foreign potentates were entirely disposed of by him." In the plenitude of his power, being Archbishop of York, Cardinal of Cecily, and Lord High Chancellor of England, he retained no less than eight hundred persons in his suite. In his hall he maintained three boards, with three several officers; a steward, who was a priest; a treasurer, who was a knight; and a comptroller, who was an esquire; also confessor, a doctor, three marshals, three ushers of the halls, and two almoners and grooms. In the hall-kitchen, were two clerks, a clerk-comptroller, and surveyor of the dresser, a clerk of the spicery, also two cooks with assistant labourers and children turnspits—twelve persons; four men of the scullery, two yeomen of the pastry, and two paste-layers under them. In his own kitchen was a master-cook, who was attired daily in velvet or satin, and wore a gold chain; under whom were two cooks and six assistants. In the larder, a yeoman and a groom; in the scullery, a yeoman and two grooms; in the buttery, two yeomen and two grooms; in the ewry, two yeomen and two grooms; in the cellar, three yeomen and three pages; in the chandry, two yeomen; in the wafery, two yeomen; in the wardrobe of the dormitory, the master of the wardrobe and

* Wolsey's country house at App's Court has long disappeared; but a dove-cote and the wall of his preserve, with some trees planted by himself, still remain to mark where he took his pleasure.

† This stately structure, situate on the bank of the River Mole, was built by William Wainfleet, who was consecrated Bishop of Winchester in 1447, and probably by him annexed to that See.

twenty different officers ; in the laundry, a yeoman, groom, and thirteen pages, two yeomen purveyors, and a groom-purveyor ; in the bake-house, two yeomen and two grooms ; in the wood-yard, one yeoman and a groom ; in the barn, one yeoman ; at the gate, two yeomen and two grooms ; a yeoman in his barge, and a master of his horse ; a clerk of the stables, and a yeoman of the same ; a farrier and a yeoman of the stirrup ; a maltster and sixteen grooms ; every one keeping four horses. In his great chamber and in his privy chamber were the chief chamberlain, a vice-chamberlain, and two gentlemen ushers ; there were also six gentlemen waiters, and twelve yeomen waiters ; at the head of these, who ministered to the state of this mighty prelate, were nine or ten lords, with each their two or three servants, and one had five. There were also gentlemen cup-bearers, gentlemen carvers, and of sewers, both chambers, forty persons ; besides six yeomen ushers, and eight grooms of his chamber. In addition to these, were in attendance upon his table, twelve doctors and chaplains, the clerk of the closets, two secretaries, two clerks of the signet, and four counsellors learned in the law. He also retained a riding-clerk, a clerk of the crown, a clerk of the hamper, and a chaffer, a clerk of the cheque for the chaplains, and another for the yeomen of the chamber ; fourteen footmen "garnished with rich riding-coats." He had a herald-at-arms, a sergeant-at-arms, a physician, an apothecary, four minstrels, a keeper of his tents, an armourer, and instructor of his wards, an instructor of his wardrobe, a keeper of his chamber, also a surveyor of York, with his assistants. All these were in daily attendance, for whom were continually provided, eight tables for the chamberlains and gentlemen officers, and two other tables, one for the young lords, and another for the sons of gentlemen who were in his suite, all of whom were attended by their own servants, in numbers proportioned to their respective ranks. The banquets and masques, so prevalent in the age of Henry VIII., were nowhere more magnificently ordered than at Hampton Court ; hence the vast establishment of the Cardinal was not too extensive for the accommodation of the numerous guests that frequently were entertained at his festive board. The picturesque description of one of these feasts, written by the gentleman-usher of the Cardinal, conveys so lively a picture of the romantic spirit of the sixteenth century, that it is due to the ancient hospitality of Hampton Court Palace to insert it in this history. This banquet was provided by the Lord Cardinal, at the command of the King, for the French ambassadors, who arrived to confirm the tripartite union of peace between the Emperor, the King of France, and the King of England. This embassy to pay all imaginable respect to the pageant-loving King Henry, was composed of "eight

persons, all of the noblest and most worthy gentlemen in all France," with their numerous retinue :

"Then was there made great preparations (says the Private Secretary) of all things for this great assembly at Hampton Court; the Cardinal called before him his principal officers, as stewards, treasurer, controller, a clerk of his kitchen, to whom he declared his mind touching the entertainment of the Frenchmen at Hampton Court, commanding them neither to spare for any cost, expense, or travail, to make such a triumphant banquet as they might not only wonder at it here, but also make a glorious report of it in their country, to the great honour of the king and his realm. To accomplish his commandment they sent out caterers, purveyors, and divers other persons, my Lord's friends, to make preparation; also sent for all the expert cooks, and connyng persons in the art of cookerie which were within London or elsewhere that might be gotten to beautify this noble feast; the purveyors provided, and my Lord's friends sent in such provision as one would wonder to have seen. The cooks wrought both day and night with subtilties and many crafty devices, were lacked neither gold, silver, nor other costly thing met for their purpose; the yeomen and groomes of the wardrobe were busied in hanging of the chambers, and furnishing the same with beds of silk and other furniture in every degree. Then my Lord Cardinal sent me (Mr. Cavendish), being his gentleman-usher, with two other of my fellows thither, to forsee all things touching our rooms to be nobly garnished; accordingly our pains were not small nor light, but daily travelling up and down from chamber to chamber; then wrought the carpenters, joiners, masons, and all other artificers necessary to be had to glorify this noble feast. There was carriage and re-carriage of plate, stuff and other rich implements, so that there was nothing lacking that could be imagined or devised for the purpose. There was also provided two hundred and eighty beds furnished with all manner of furniture to them belonging, too long particullar to be rehearsed, but all wise men do sufficiently know what belongeth to the furniture thereof, and that is sufficient at this time to be said. The day was come to the Frenchmen assigned, and they ready assembled before the hour of their appointment, wherefore the officers caused them to ride to Hanworth, a place and parke of the Kinges, within three miles, there to hunt and spend the day until night, at which time they returned again to Hampton Court, and every of them was conveyed to their several chambers, having in them great fires, and wine to their comfort and relief, remaining there untill there supper was ready. The chamber where they supped and banquetted was hanged with rich arras as all other were, and furnished with tall yeomen to serve. There were set tables round about the chambers banquet-wise covered; a cupboard was there garnished with white plate, having also in the same chamber, to give the more light, four great plates of sylver set with great lights, and a great fire of wood and coales. The next chamber, being the chamber of presence, was hanged with very rich arras, and a sumptuous cloth of estate furnished with many goodly gentlemen to serve the tables, ordered in manner as the other chamber was, saving that the high table was removed beneath the cloth of estate toward the middest of the chamber covered. Then there was a cupboard, being as long as the chamber was in breadth, with six desks of height garnished with guilt plate, and the nethermost desk was garnished all with gold plate, having with lights one paire of candlesticks of sylver and guilt being curiously wrought, which cost 300 markes, and standing upon the same, two lights of waxe burning as bigge as torches to set it forth. This cupboard was barred round about, that no man could come nigh it, for there was none of all this plate touched in

this banquet, for there was sufficient besides. The plates that did hang on the walls to give light were of sylver and guilt, having in them great pearches of waxe burning, a great fire burning in the chimney, and all things necessary for the furniture of so noble a feast. Now was all things in readiness, and supper tyme at hand, the principal officers caused the trumpetters to blow to warne to supper; the officers discreetly went and conducted these noblemen from their chambers, into the chambers where they should suppe, and caused them to sit downe, and that done, their service came up in such abundance, both costly and full of subtleties, and with such a pleasant noyse of instruments of musicke, that the Frenchmen, as it seemed, were wrapt into a heavenly paradise. You must understand that my Lord Cardinal was not yet comen thither, but they were merry and pleasant with their fare and devised subtleties. Before the second course my Lord came in booted and spurred, all sodainely amongst them, and bade them proface (much good may it do you), at whose coming there was great joy, with rising every man from his place, whom my Lord caused to sit still and keep their roomes, and being in his apparell as he rode, called for a chayre, and sat down in the midst of the high paradise, laughing, and being as merry as ever I saw hym in all my lyff. Anone came up the second course with so many dishes, subtleties, and devises, above a hundred in number, which were of so goodly proportion, and so costly, that I thinke the Frenchmen never saw the like; the wonder was no less than it was worthy indeed. There were castles with images, in the same Paul's Church, for the quality as well counterfeited as the painter should have painted it on a cloth or wall. There were beasts, birds, foules, and personages, and lykely made and counterfeited, some fighting with swords, some guns and cross-bows, some vaughting and leaping, some dancing with ladies, some on horses in complete harnesses, justing with long sharpe speares, with many more devices. Among all, one I noted was a chess-board, made of spiced plate, with men there of the same, and for the good proportion, and because the Frenchmen be very cunning and expert in that play, my Lord Cardinal gave the same to a gentleman of France, commanding there should be made a goodly case for the preservation thereof in all haste, that he might convey the same safe into his own cuntry. Then took my Lord a dole of gold filled with ipocrasse, and putting off his cap, said, 'I drink to the King, my Sovereigne Lord, and next unto the King your master;' and therewith did drynke a good draught: and when he had done, he desired the graund mastre to pledge him cup and all, the which was well worth 500 markes, and so caused all the lords to pledge these two royal princes. Then went the cups so merrily about, that many of the Frenchmen were faine to be led to their beds. Then rose up my Lord, and went into his privy chamber, to pull off his bootes, and to shift him, and then went he to supper; and making a very short supper, or rather a repast, returned into the chamber of presence to the Frenchmen, using them so lovingly and familiarly, that they could not commend too much; and whilst they were in communication and other pastimes, all their liveries were served to their chambers. Every chamber had a bason and an ewer of sylver, a great livery pot of sylver, and some guilt; yea, and some chambers had two livery pots, with wine and beere, a boule, a goblet, and a pot of sylver to drink in, both for their wine and beere; a sylver candlesticke, both white and plaine, having in it two sizes, and a staffe torche of waxe, a fine manchet, and a cheat loaf. Thus was every chamber furnished through the house, and yet the cupboards in the two banquetting chambers were not touched. Thus, when it was more than time convenient, they were conveyed to their lodgings, where they rested that night. In the morning, after they had heard mass, they dined with the Cardinal, and so departed to Windsor."

Edward VI. was born in Hampton Court Palace, 12th October, 1537, and his mother, Queen Jane Seymour, only survived his birth a few days. He was baptized in the Chapel Royal with great magnificence, having for his godfathers "at the font," Thomas Cranmer, Archbishop of Canterbury, and the Duke of Norfolk; and at his confirmation, the Duke of Suffolk, his sister, the Lady Mary being godmother. Jane Seymour was married to Henry VIII. the day after the decapitation of the unfortunate Anne Boleyn, the 20th of May, 1536; but she lived not long to enjoy her dignity, being Queen but one year, five months, and twenty-four days. Henry appears to have regarded this lady with more constancy and affection than any of his many wives, being so deeply afflicted by her death, that he left the palace of Hampton Court, remained for several weeks in private, and wore the mourning garb, even during the festival of Christmas. The body of the Queen was removed on the 8th of November, and conveyed with great solemnity to Windsor, and interred in St. George's Chapel. Catherine Howard appeared publicly as Queen at Hampton Court on the 8th of August, 1540. The King, having disposed of five wives, resolved to take a sixth, and selecting Lady Catherine Parr, sister of the Marquis of Northampton, and widow of Lord Latimer, demanded her in marriage. The nuptial ceremonies were performed at this palace, July 12th, 1543. The last of Henry's festivals at Hampton Court was in 1545, when Francis Gonzaga, Viceroy of Italy, paid him a visit during the Christmas holidays.

While Edward VI. resided at Hampton Court with the Protector Somerset, a very serious dissension happened in the council, where it was proposed to deprive the Duke of his royal ward; and in consequence of an alarm given that this was to be done by force, the household and inhabitants of the town of Hampton armed themselves for the protection of the young King. Edward, in the last year of his reign, held a chapter of the order of the Garter at Hampton Court Palace; the knights went to Windsor in the morning, but returned to this palace in the evening, where they were royally feasted, and when Henry Grey, Marquis of Dorset, was created Duke of Suffolk, and John Dudley, Earl of Warwick, Duke of Northumberland, 1551. The first was attainted, and the second forfeited his titles, in the first year of King Edward's successor, 1553.

Queen Mary and Philip of Spain, her husband, passed their honeymoon in gloomy retirement at Hampton Court, and in 1558 kept their Christmas here with great solemnity. "The Court supped in the great hall, which was illuminated with a thousand lamps. The Princess Elizabeth supped at the same table with their Majesties, next the cloth of state, and after

supper was served with a perfumed napkin and plate of comfits by Lord Paget; but she retired to her ladies before the revels, maskings, and disguisings began." On St. Stephen's day, the Princess was permitted to hear matins in the Queen's closet, when we are told "she was attired in a robe of white satin, strung all over with large pearls;" and on the 29th of December she sat with their Majesties and the nobility at a grand spectacle of jousting, "when two hundred lances were broken, half the combatants being accoutred Alamaigne (as Germans), and half as Spaniards."

Elizabeth becoming Queen, this palace occasionally exhibited the same scenes of festivity as in the days of Henry VIII. She held the grand festivals of Christmas in 1572 and in 1593. James I. took up his residence here soon after his arrival in England, and on the 14th of January, 1603-4, began the celebrated Conference between the Presbyterians and the members of the Established Church, held before King James as moderator, in a withdrawing-room within the privy chamber, on the subject of conformity. The divines who appeared on the part of the Presbyterians were—Drs. Reynolds and Sparks, Mr. Knewstubs, and Mr. Chaderton: on the part of the Established Church—Archbishop Whitgift; Bishops Bancroft, Matthew Bilson, Babington, Rudd, Watson, Robinson, and Dove; Drs. Andrews, Overall, Barlow, Bridges, Field, and King. All the Lords of the Council were present, and spoke occasionally on the subject of the conference, which lasted three days; and we owe to it our present excellent translation of the Bible. The King and Queen here, in the autumn of 1606, magnificently entertained Francis Prince of Vaudemois, son of the Duke of Lorraine, and many noblemen and gentlemen who accompanied him. The feasting and pastimes on this occasion lasted fourteen days. Queen Anne, the wife of James I., died at the palace of Hampton Court, on the 2nd of March, 1618, and was interred with "solemn funeral pomp," in Westminster Abbey.

In 1625, Charles the I. and Queen Henrietta, fearful of the contagion of the plague, which then raged in London, retired from Durham House, with the Court, to Hampton Court, and where his Majesty gave audience to the ambassadors of France and Denmark, as also to an envoy from Bethlem Gabor,* then Prince of Transylvania.

* Bethlem Gabor, whose real name was Gabriel Bethlem, a native of Transylvania, was well descended, though without patrimony, and long lived in such obscurity, that when he was thirty years of age he could not gain credit for twenty pounds. His wife, like himself, was allied to nobility; and though without a portion, admirably qualified by her economy to save a fortune. Even after her husband's elevation, she disdained not to superintend the culinary arrangements, being considered

In 1641, their Majesties again sought an asylum at this palace from a calamity still more fatal than even the plague. The apprentices of London, then as formidable engines of a political faction, by their insurrectionary clamour drove them from their palace at Whitehall to seek temporary relief in the retirement of Hampton Court; but the turbulent spirit of the times pursued the unfortunate sovereigns, and caused them to quit this retreat. On the 24th of August, 1647, Charles was brought here by the army, and kept in a state of splendid imprisonment till the 11th of November, when he effected his escape to the Isle of Wight. His transition from Hampton Court to the scaffold made, in these extraordinary times, but the fatal events of a few months; and those who are acquainted with the history of the latter days of King Charles, cannot but associate with Hampton Court Palace the sad fate of its enlightened master. The fine specimens of art that once decorated the walls of this, his favourite residence, collected by the minister of his taste, were scattered abroad by his too successful persecutors, and now form the choicest treasures of foreign and private collections. The honour and palace of Hampton Court were sold by the Parliament, in 1651, and bought by Mr. John Phelps, a member of the House of Commons, for £10,765 19s. 9d. Oliver Cromwell acquired them in 1656. The marriage ceremonies of Elizabeth, daughter of Cromwell, with Lord Falconberg, were performed here on the 18th of November, 1657, and the next year the Protector witnessed there the death of his favourite daughter, Mrs. Claypole. Charles the II. and James II. resided here occasionally. On the abdication of King James II., Hampton Court Palace became one of the favourite residences of King William III., who made the palace what it now is, and laid out the gardens and parks in their present form. Queen Mary, his illustrious consort, was equally partial to this palace; and it was here that she employed herself and her maids of honour in needlework, one room of which was entirely fitted up with beautiful embroidery. Her Majesty chiefly resided here when placed at the head of affairs during the King's absence in Ireland or Holland. William Duke of Gloucester, son of Queen Anne and Prince George of Denmark, was born here, on the 24th July, 1689, who, three days after, was baptised by the Bishop of London, William III. being one godfather, and the Earl of Dorset, as proxy for the King of Denmark, the other: the Marchioness of Halifax had the honour of being godmother. This Prince died at the early age of eleven. After the death

the best cook in Europe; yet she sustained with ease her share in his dignities, and was once actually on the point of being publicly crowned as Queen of Hungary.

of William III., Queen Anne resided here occasionally. George I. also sometimes here held his court. George II. and his Queen, Caroline, were the last sovereigns that resided at Hampton Court; and in October, 1731, their Majesties gave a grand entertainment to Francis, Duke of Lorraine, afterwards Emperor of Germany. In its present state, Hampton Court Palace consists of three principal quadrangles: the western court is one hundred and sixty-seven by one hundred and sixty-two feet, and is divided into several suites of apartments, occupied by private families; the middle quadrangle is one hundred and thirty-four feet and a half by one hundred and thirty-four feet, and is called the Clock-court; over the archway are the arms of Cardinal Wolsey, with his motto, *DOMINVS MICHl ADIVTOR* (God is my help), and on the small towers are the busts of the Roman Emperors in terra cotta, viz., on the east side, Titus, Otho, Galba Julius; on the west side, Vitellius, Augustus; in the first court are Trajan, Adrian; and at the western entrance are the Emperors Tiberius and Nero; they have lately been restored, but were originally sent from Rome by Pope Leo X. to Cardinal Wolsey to decorate this palace.

On the south side of this court, the visitor enters a beautiful colonnade of Ionic order, erected by Sir Christopher Wren,* which leads to

THE KING'S GRAND STAIRCASE.

This spacious approach to the state apartments was painted by *Verrio*, in his florid style, being crowded with allegories, and richly ornamented with numerous devices. The upper part, on the left side, represents Apollo and the Muses performing a musical concert, below whom Pan is seated, playing

* This celebrated architect was employed by William III. to pull down part of the old palace, and to build what is now called the Fountain Court, where all the state apartments are, which was finished in 1690. Wren was born at East Knoyle, in Wiltshire, in 1632. At the age of fourteen he was sent to Oxford, and in 1653 was elected Fellow of All Souls; in 1657 he was chosen Professor of Astronomy at Gresham College; in 1665 he was nominated architect for re-building St. Paul's Cathedral; and immediately after the Fire of London he drew the plan of a new city, which he presented to the King, but it was not adopted. In 1668 he succeeded to the office of Surveyor-General of his Majesty's Works. Sir Christopher was, probably, below the common size; as when Charles II. told him he thought the apartments in his hunting palace at Newmarket were too low, the architect, looking up, replied, "Sir, I think they are high enough." Charles, stooping to his height, and creeping about in a whimsical posture, exclaimed, "Ay, Sir Christopher, I think *they* are high enough." He died in 1723, when in the 91st year of his age, with great calmness and serenity, and the same piety he had ever practised, and was buried in St. Paul's Cathedral, which is the greatest effort of his genius.

his reeds ; and beneath Pan, Ceres bearing a wheatsheaf, and pointing to loaves of bread. Near this goddess are the river gods Thame and Isis, accompanied with Flora and Pomona, surrounding a table decorated with superb plate, fruit, and flowers. This division of the painting describes the marriage of the Thame and Isis. On the ceiling, Jupiter and Juno are seated at a table supported by lions, Ganymede on the eagle presenting the cup to Jove. The peacock of Juno is seen in front. One of the Fates is in attendance, with her fatal shears, ready to execute the dread command of the sovereign of Olympus, to separate the mortal thread : at the same table sits Cybele, crowned with a tower, and Time ; the whole surrounded by the signs of the zodiac and zephyrs with flowers. On the right side of the group is Fame with her two trumpets and a group of figures representing posterity. Beneath, Venus is introduced with Cupid and her swans, and Mars paying his court to the fair goddess. On the right are Pluto and Proserpine, Coelus and Terra, Neptune and Amphitrite, with attendants offering nectar and fruits. On the left, Bacchus, with a crown of grapes, leaning on a vase, and has one hand resting on the head of Silenus, seated on a fallen ass. Here is introduced Diana sitting on the half moon, with her bow in her left hand. On the right side of a table, supported by eagles, is Romulus with a wolf. On the left is Hercules, clad in the lion's skin, resting on his club. This compartment describes all the figures in the clouds. Another panel represents Peace, holding in her right hand a palm-branch, and in her left hand a laurel over the head of Æneas, who stands by her, and appears to invite the twelve Cæsars to a celestial banquet. Spurino, the Soothsayer, is among the group. Over these, hovers the Genius of Rome, holding a flaming sword and a bridle. The whole of the allegory is complimentary to King William and Queen Mary. In another panel is the Emperor Julian writing at a table, with Mercury in attendance. Above the door is a *pyra*, or funeral pile, painted in chiaroscuro ; and beneath the paintings of the whole are a variety of trophies of war, and other symbolic designs, ornamented in relief with gold mouldings. The whole has recently been restored by Mr. Wyatt, carver and gilder to her Majesty. We now enter

THE GUARD CHAMBER,

A magnificent room, 60 feet long, 37 wide, and 30 in height ; and the first thing that strikes the attention of the visitor is the way in which he sees the muskets, halberts, pistols, and swords, dispersed in various figures upon the walls, with the daggers, drums, and bandaliers, frontlets, and other pieces of

defensive armour, and all in the highest order. There are sufficient arms here for the equipment of a thousand men.

The Wrought-iron Screens in this room were made in the Reign of King William the Third, by Huntington Shaw, a native of Nottingham, who died at Hampton Court in 1710, and was buried at Hampton. In the Church is a tablet erected to his memory, on which is inscribed, "He was an artist in his way."

NOTICE.

The Visitor will observe that the Number corresponding with the Catalogue is on the Gilt Tablet under each picture.

The lower panels contain:—

No.

- 1 Bringing in Prisoners and Wounded, by *Rugendas*.
- 2 A Foraging Party going out, by *Rugendas*.
- 3 Entry into a Town after a Battle, by *Rugendas*.
- 4 Besieging a Town, by *Rugendas*.
- 5 Admiral Lord Anson,* by *Bockman*.
- 6 Admiral Sir Thomas Dilkes,† by *Bockman*.

* George Lord Anson was the third son of William Anson, Esq., a gentleman of good family long established in Staffordshire. In 1722 he was made master and commander of the *Weasel* sloop, and in the year following was raised to the rank of post-captain. It was at the breaking out of the Spanish war that he first became an historical character. In 1740 he was sent with a small squadron to harass the coast of Chili and Peru. The original design of the expedition being frustrated, he conceived the project of intercepting the *Manilla*, a Spanish galleon. In June, 1743, he met and took her after a sharp engagement. The prize was mounted with forty guns, and laden with a cargo to the value of £313,000. In 1748 he was appointed admiral of the blue, and commanded the squadron which conveyed the king, George II., to and from the continent. On the accession of George III., he was appointed admiral and commander-in-chief of his Majesty's fleets. He was celebrated for his naval victories and his voyage round the world; his professional characteristics were those of discretion, coolness, and steadiness. He died suddenly, June 6th, 1762, aged 65.

† Admiral Sir Thomas Dilkes, an enterprising officer, who, in 1703, with a small squadron, attacked in Cancale Bay a fleet of French merchantmen with their convoy, consisting of forty-three trading vessels, and three men-of-war. This fleet being in shore, and in shallow water, he detached two frigates and two fire-ships from his squadron; and, manning all the boats, he gallantly, in person, led his men to the attack, and completed his triumph in two successive engagements, when he captured and destroyed three of the ships of war, and the whole fleet, excepting four vessels. The next year Admiral Dilkes, with a small squadron, captured three out of a fleet of large armed Spanish galleons. In 1705 he assisted Sir John

No.

- 7 Sir John Lawson,* by *Sir P. Lely*.
- 8 The halt of an Army, by *Rugendas*.
- 9 Exterior of the Colosseum of Rome, built by the Emperor
Vespasian—it would contain from 80 to 100,000 persons,
by *Antonio Canaletto*.
- 10 Admiral Benbow,† by *Bockman*.
- 11 Edw. Montague, 1st Earl of Sandwich,‡ by *Dobson*.
- 12 Soldiers attacking a Foraging Party, by *Rugendas*.
- 13 Admiral Lord Russell,§ by *Sir G. Kneller*.

Leake in taking and destroying at Cabretta Point a whole detachment of the French fleet, composed of five ships of the line. He died at Leghorn, in the year 1707.

* Admiral Sir John Lawson, the son of a poor man at Hull, rose from the lowest station to the command of a ship. He served the Parliament with great fidelity, but co-operated with George Monk, Duke of Albermarle, in effecting the Restoration, for which he received the thanks of both houses. He served under James, Duke of York, as rear-admiral, in 1665, and was mortally wounded in the engagement with the Dutch fleet.

† Admiral Benbow, a seaman, the memory of whose bravery and misfortune will ever remain an interesting feature in the naval annals of Great Britain, his action with Admiral du Casse being a monument to the glory and to the disgrace of the service. To his immortal honour, with his own ship, he maintained an action of five successive days with a French squadron, being nobly supported by his crew, and to the eternal disgrace of the captains of his fleet, who all, excepting Captain Walton, in the *Ruby*, basely deserted him, neglected his signals, and although witnesses of his intrepid conduct, yet left him to fight alone. Benbow, too formidable for the enemy, although dreadfully wounded yet carried his flag safely into port, where, being followed by the other ships of his squadron, he had their commanders brought to a court martial, who, on returning to their injured country, were punished according to their respective sentences. The admiral died of his wounds before he could receive the testimony of his sovereign's approbation, yet not without the applause which he merited.

‡ Edward Montague, Earl of Sandwich, who shone in his public character as the general, the admiral, and the statesman, was, in private among his friends, the open, the candid, and benevolent man. He served Oliver Cromwell, whom he regarded as his sovereign, with the same fidelity as he served Charles II. He commanded the fleet that brought over the King at the Restoration, and was his Proxy when he married the Infanta of Portugal. One of the greatest battles ever fought with the Dutch, or any other enemy, was on the 3rd of June, 1665, when this gallant officer bore with his squadron into the centre of the Dutch fleet, and presently threw into that confusion which ended in victory. He was not only a man of merit in himself, but had also much of that *kind* of merit which endeared him to the sailors. His counsels did honour to the cabinet, which he never disgraced but once, and that was by advising the Dutch war, in which he lost his life. In the battle of Southwold Bay, after he had by his conduct rescued a great part of the fleet from the most imminent danger, and given at the same time the most astonishing proofs of his bravery, his ship was surrounded with flames. He thereupon leaped into the sea, where he unfortunately perished, on the 28th of May, 1672.

§ Admiral Russell, more generally known for his victory over Tourville,

No.

- 14 Admiral Sir G. Byng,* by *Bockman*.
 15 Admiral Sir J. Gradin,† by *Bockman*.
 16 William, Prince of Orange, by *Sir G. Kneller*.
 17 Admiral Beaumont,‡ by *Bockman*.
 18 Admiral John Jennings,§ by *Bockman*.

in the famous battle of La Hogue, the sea-fight so finely described by the historical pencil of West, and engraved by the ingenious hand of Woollett. It is said that Louis the XIV., aware of his rapacity of disposition, sent him £20,000, requesting him in return not to fight, but manœuvre. Under pretence of deliberating, he sent an express to William III., to know how he was to act; the answer was laconic, "Take the money and beat them." He did beat them. He was created Earl of Orford in 1697, and died November 20th, 1727, in his 76th year.

* Sir George Byng, a brave English admiral, was born in Kent, in 1663. He entered young into the navy, and after passing through different ranks of the profession became rear-admiral in 1703. In 1706 he was sent to the relief of Barcelona, then besieged by the Duke of Anjou, which service he performed with great reputation. On his return he was made admiral of the blue, and in 1708 sent to oppose the invasion designed against Scotland in favour of the Pretender, and by his activity obliged the enemy to return to France without effecting their object, for which he received the freedom of Edinburgh in a gold box. The same year he had the honour of conveying the Queen of Portugal to Lisbon, and her Majesty presented him with her picture set in diamonds. On his return to England he was made one of the lords of the admiralty. In 1715 George I. created him a baronet; and in 1717, an invasion being intended from Sweden in favour of the Pretender, he was sent into the Baltic, where he remained till that project was abandoned. In 1718 he was appointed commander-in-chief in the Mediterranean, where he attacked the Spanish fleet, which he entirely defeated off Sicily. On this great victory he had the honour to receive letters of thanks from George I., the Emperor Charles, and the Queen of Denmark. It was owing to his exertions that Sicily was saved from the Spaniards; and he displayed as much skill as a politician and negotiator as he did valour and prudence as a commander. In 1721 he was created Viscount Torrington, and knight of the Bath, and died in 1733.

† Sir John Gradin, an officer more remarkable for his caution and strict adherence to the letter of his instructions, than for that dashing spirit which is the usual characteristic of a British seaman. Falling in with a French fleet of inferior force to that which he commanded, and sustaining little damage in the engagement which ensued, he suffered the enemy to escape; for this failure, and from other circumstances, wherein perhaps his misfortunes were greater than his demerits, on his return to England he was, by a vote of the House of Commons, dismissed the service of her Majesty Queen Anne.

‡ Admiral Beaumont, an enterprising officer who had distinguished himself on several occasions, particularly by his vigilance in watching the enemy's fleet at Dunkirk, and preserving the merchant ships from the attacks of privateers. The country was unfortunately deprived of his services by the storm of 1703. His ship, the *Mary*, a fourth-rate, being forced on the Goodwin Sands, she was lost, when the admiral, in the flower of his age, with the whole of the crew, excepting one man, perished by this fatal tempest.

§ Admiral Sir John Jennings entered the navy very young, and was knighted by Queen Anne, in 1704, for services rendered to her Majesty in the Mediterranean. He was not only a distinguished officer, but eminent in

- 19 A Wedding in the Camp: a Woman sewing and a man reposing, by *Rugendas*.
- 20 Queen Elizabeth's Porter, by *F. Zuccherò*. He was nine feet three inches in height, his hand was seventeen inches in length.
- 21 Admiral Sir Stafford Fairburne,* by *Bockman*.
- 22 Admiral Churchill,† by *Bockman*.
- 23 Raising Earthworks against a City, by *Rugendas*.
- 24 Admiral Lord Keith,‡ by *Phillips*, *R.A.*

Before the visitor leaves this room it is worth while to make himself acquainted with the relative position of this and the adjoining apartments, because the rule is, that every one should move forward; when you have left one apartment you cannot return, unless by passing through the whole suite and again ascending the King's Staircase. From the windows which overlook the Private Gardens you have a view of the river Thames; and the Surrey hills in the distance; the Slopes, Yew-trees, and Queen Mary's Bower in the foreground; also the railway station, which conveys thousands § of persons in the

the cabinet, and held the appointment of Commissioner of the Admiralty and Governor of Greenwich Hospital. He died in 1743, and was buried in Westminster Abbey.

* Admiral Sir Stafford Fairburne. — This officer bore the flag of rear-admiral of the white in the fruitless expedition against Cadiz; but being engaged in the subsequent affair at Vigo, and distinguishing himself in that successful enterprise, he received the honour of knighthood. He was also present at the attack upon Ostend, where his bravery contributed to the conquest of that strongly fortified town. In the great storm of 1703, so fatal to the English navy, Sir S. Fairburne, carrying his flag as vice-admiral of the red in the *Association*, then lying in the Downs with many other large ships of war, was driven from his moorings, first to Gottenburgh, and then to Copenhagen, and did not return to England until the next year.

† Admiral G. Churchill, brother of the great Duke of Marlborough, entered the navy at an early period of life, and commanded a second-rate ship at the battle of La Hogue, when he evinced bravery and good conduct. He, however, was slow in obtaining preferment, being made admiral principally through the favour of George Prince of Denmark, although it is asserted that his services had claimed that honour long before he obtained it. He retired from the service soon after the death of his patron, and died at Windsor in 1708. He was interred in Westminster Abbey.

‡ George Keith Elphinstone, born in 1747, was a distinguished naval officer. He entered the service early in life, and arrived at the rank of rear-admiral in 1795. During the American war he served with great credit on the attack on Mud Island, at Charlestown. He commanded the fleet destined for the capture of the Cape of Good Hope, in which he not only succeeded, but compelled the Dutch, who advanced to the relief of the colony, to surrender at discretion. His services on numerous other occasions were highly valuable. He was elevated to the peerage, and died in 1823.

§ The highest number that ever visited this palace in one day was on Whit-Monday, May 17, 1875, when 29,981 persons passed through the

spring to see the splendid avenue of horse-chesnuts and thorns in full blossom in Bushy Park; in the summer the avenues of lime-trees and profusion of roses fill the air with their rich fragrance; in the autumn the celebrated vine and the tints of the departing year furnish new objects of interest.

On leaving the Guard Chamber, the stranger enters

THE KING'S FIRST PRESENCE CHAMBER.

- The Chandelier in this Room was manufactured in the
 No. Reign of Queen Anne.
 25 Over the Door, Ruins in a Landscape, by *Rousseau*.
 26 The Duchess of St. Alban's,* by *Sir G. Kneller*.
 27 Queen Mary,† by *Wissing*.
 28 Amorini playing with Swans, by *Caravaggio*.
 29 King William landing in Torbay,‡ by *Sir G. Kneller*.

An allegorical Portrait of the King, in armour, with a

State Apartments. The following are the yearly numbers from the commencement of the Palace being opened to the public free from any fee:—

1850	.	221,119	1863	.	236,079
1851	.	350,848	1864	.	296,250
1852	.	173,391	1865	.	246,660
1853	.	180,753	1866	.	244,299
1854	.	151,578	1867	.	189,868
1855	.	141,420	1868	.	194,323
1856	.	161,752	1869	.	199,172
1857	.	173,710	1870	.	181,119
1858	.	218,035	1871	.	215,446
1859	.	208,264	1872	.	215,196
1860	.	216,811	1873	.	217,589
1861	.	205,913	1874	.	219,651
1862	.	369,162			

* Duchess of St. Alban's, daughter and sole heiress of the last Earl of Oxford, was married April 13th, 1694, to the Duke of St. Alban's; the son of Charles II. by the handsome and witty Eleanor Gwynne. This duchess was the mother of Charles, the second duke, and seven other sons. She died January, 1741.

† This excellent princess was taken ill at Kensington, on the 21st December, 1694. Her distemper proved to be small-pox; a malady extremely fatal to her family, and which might therefore be supposed to make the greater impression upon her spirits; this, joined to a bad constitution, and as some say, the ill-management of her principal physician, brought her to her end in the space of a week. She was, at the time of her decease, in the thirty-third year of her age, and the sixth of her reign. She was exceedingly lamented at home and abroad, and her death, at this juncture, was a great disadvantage to her subjects.

‡ William III. of Nassau, Prince of Orange, and King of England, was born at the Hague in 1650. He was the son of William Prince of Orange, and of Henrietta Maria, daughter of Charles I. He married the Princess Mary, daughter of James II., and succeeded to the Stadtholdership in 1672. He was also nominated general of the troops of Holland against Louis XIV., and made a vigorous resistance to the French armies under Luxemburg,

truncheon in his hand, mounted on a white charger, which is trampling on trophies of war, near which is a lighted torch; Mercury and Peace, in a cloud above the King's head, are bearing his helmet decorated with laurel, and a Cupid holds a scroll. In the lower part of the picture are Neptune, with his attendants; Plenty, with her Cornucopia, offering an olive branch; and Flora presenting flowers.

30 The Countess of Essex,* by *Sir G. Kneller*.

31 King William III.

32 Amorini playing with a Boat, by *Caravaggio*.

33 The Countess of Peterborough,† by *Sir G. Kneller*.

34 Christian VII. of Denmark.

35 A Man's Head, by *Denner*.

36 A Woman's Head, by *Denner*.

37 The Countess of Ranelagh,‡ by *Sir G. Kneller*.

whom he defeated in 1674, but was repulsed in his turn by the Prince de Conde. In 1688 the arbitrary measures of James II. induced many disaffected nobles and others to invite over the Prince of Orange. He gladly embraced the occasion, and landed without opposition in Torbay, November 4th, the same year. James, finding himself unsupported, withdrew to France, and William took possession of his throne in conjunction with his wife, the daughter of that unfortunate monarch. The coronation took place April 11th, 1689. The year following William went to Ireland, where he defeated James at the battle of the Boyne. In 1691, he headed the confederated army in the Netherlands, took Namur in 1695, and in 1697 he was acknowledged King of England by the treaty of Ryswick. In his person he was tall and thin, his frame was never strong, and he was subject to an asthma, which occasioned a stooping in the shoulders; his complexion was dark, his hair brown; his face was neither beautiful nor manly; his nose was aquiline, his forehead large, his eyes bright and sparkling, which illuminated a face otherwise grave and repulsive. On the 26th of February, 1702, as he was riding in the Home Park, about a quarter of a mile from this palace, he fell from his horse and broke his collar-bone. His attendants conveyed him to Hampton Court, where the fracture was reduced, and in the evening he returned to Kensington Palace in his coach, where he died the following 8th of March, and was buried in Westminster Abbey.

* Mary Bentinck, Countess of Essex, was the eldest daughter of William Bentinck, Earl of Portland, the favourite of William III. This lady married Algernon Capel, Earl of Essex, a military character, in 1692, and his Lordship dying in 1710, she in 1714 again entered into the silken bands of matrimony with the Hon. Conyers Arcy, only brother to Robert, Earl of Holderness. The following lines were written on Lady Mary Bentinck's marriage with the Earl of Essex:—

“The bravest hero and the gentlest dame
From Belgium's happy clime Britannia drew :
One pregnant cloud, we find, does often frame
The awful thunder and the gentle dew.

† Countess of Peterborough, daughter of Sir Alexander Frazier, married the celebrated hero and literary character, Charles Mordaunt, Earl of Peterborough. She died in 1706.

‡ This portrait was engraved in mezzotinto by Feber, with the set known as the “Beauties of Hampton Court.” Granger, in his descrip-

No.

- 38 King William III. embarking from Holland.*
 39 Landscapes, with figures, by *Schiavone*.
 40 Miss Pitt,† by *Sir G. Kneller*.
 41 Duke of Gloucester, son of Queen Anne, by *Kneller*.
 42 A Saint's Head, by *Lanfranco*.
 43 An Old Man Reading, by *A. Catalani*.
 44 James, First Marquis of Hamilton,‡ by *Mytens*.
 45 Amorini sporting, by *Caravaggio*.
 46 The Duchess of Grafton,§ by *Sir G. Kneller*.
 47 Mrs. Lemon, by *Vandyck*.
 48 The Head of St. Peter, by *Lanfranco*.
 49 The Head of Judas, by *Lanfranco*.
 50 The Countess of Dorset,|| by *Sir G. Kneller*.

tion of the print, says that "she was the daughter of Richard Boyle, first Earl of Cork, and brother to the great philosopher Robert Boyle, and married Arthur Jones, Earl of Ranelagh." But Mrs. Jameson, in her Hand-book to the Public Galleries of Art (a very high authority), says she was the Lady Margaret Cecil, daughter of James, Earl of Salisbury, married first to Lord Stowel, and, he dying early, she married secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh.

* This picture, supposed to be painted by Romsine de Hooze, a Dutch engraver, represents the departure of King William III. from Holland. His Majesty, attended by the Duke of Schomberg, Count de Solms, &c., is taking leave of the principal personages of the States of Holland. His Majesty is about to enter his barge, which is at the pier-head ready to convey him to his ship. In the centre of the barge is a flag with his Majesty's arms and motto, "*Je main tain dray*." Religion and Liberty are also inscribed on it. He sailed from Holland with a fleet of five hundred ships, and an army of about fourteen thousand men, composed partly of Dutch troops and partly of English regiments in the service of the States.

† Miss Pitt, supposed to be one of the maids of honour to Queen Mary, afterwards married to Mr. Scroop; she has always been considered the greatest beauty of her Majesty's court. She is represented in a yellow and puce dress, dipping her right hand into a fountain, of which the water gushes from a lion's mouth.

‡ Marquis of Hamilton, a whole-length, in a Spanish costume of a brown colour, with a ruff and buff leather boots. He holds a wand, and is decorated with the order of the Garter. This is a very fine specimen of the talent of Mytens, and would not discredit the pencil of Vandyck. James, Marquis of Hamilton, father of the Duke of Hamilton, who was beheaded by the parliament for his adherence to Charles I., was a distinguished favourite of James I., who appointed him, when a very young man, one of his Majesty's gentlemen of the bedchamber. In 1623, he was created a knight of the Garter, and held the office of lord steward of the royal household. He died in 1625.

§ Duchess of Grafton was sole daughter and heiress of Henry Bennet, Earl of Arlington. In 1672 she married Henry, Earl of Euston, afterwards Duke of Grafton, the only son of Charles II., by Barbara, Duchess of Cleveland. As her father's honours descended to her, she walked in the coronation procession of George I., as Countess of Arlington in her own right. She died in 1722.

|| Countess of Dorset, daughter of James Compton, Earl of Northampton.

- No.
 51 The Landing of King William III. at Brixham,*
 52 Two Landscapes, with figures, by *Schiavone*.
 53 Lady Middleton, by *Sir G. Kneller*.
 54 Portrait of a Lady, unknown.
 55 A Youth, by *Denner*.
 56 An Old Man's Head, by *Denner*.
 57 Peter the Great,† Emperor of Russia, a whole-length in Armour, dated 1698, the year in which the Czar visited England, by *Sir G. Kneller*, the back-ground painted by *W. Vandewelde*.
 58 Villiers Duke of Buckingham and Family,‡ by *Honthorst*.
 59 Duke of Wirtemberg,§ by *Mytens*.
 60 A Man's Head, by *Giorgioni*.
 61 Flora, by *L. da Vinci*.
 62 This interesting picture represents King Charles II., taking leave of the Dutch Court, at his Restoration-

married the Earl of Dorset in 1684. She was the mother of the first Duke of Dorset. Queen Mary appointed her one of the ladies of her bedchamber. She died August, 1691.

* This picture represents the Dutch fleet in Torbay, and the landing of King William III., at Brixham. In the foreground, to the right, in the centre of a group of English courtiers, the King is embracing and receiving the congratulations of his friends. There are two ladies in this group, supposed to be Queen Mary and her maid of honour: led horses are in waiting for the use of their Majesties. In the background is the King on horseback, with his suite, and attended by his English and Dutch troops is receiving the deputies from Cornwall, Dartmouth, Exeter, &c. To the left the proclamation is being made, and the people are bringing in provisions for the use of the army.

† Peter the Great was born at Moscow, on the 11th of June, 1672, a monarch who proved one of the greatest benefactors to his country. He founded St. Petersburg, improved the marine, taught the Russians the art of ship-building, encouraged learning, promoted commerce, and extended the power and political influence of Muscovy. Voltaire has given us an entertaining and instructive, but romantic, life of this hero. He says that "He gave a polish to his people, and was himself a savage; he taught them the art of war, of which he was himself ignorant; from the sight of a small boat on the river Moskwa, he created a powerful fleet, made himself an expert and active shipwright, sailor, pilot and commander; he changed the manners, customs, and laws of the Russians, and lives in their memory as the Father of his country." He died on the 28th of January, 1725.

‡ This picture is a magnificent specimen of the abilities of Honthorst, and is admirably illustrative of the costume of the early part of the reign of Charles I.; the heads, hands, and ruffs are painted in the most brilliant manner.

§ Frederick VI., Duke of Wirtemberg. He was elected a knight of the Garter in the reign of James I., who sent Lord Spencer to Germany to invest him with the ensigns of the order. His serene highness was denominated the Magnanimous, for having, after the demise of his uncle, Lewis III., recovered the duchy of Wirtemberg, and shaken off the dominion of the house of Austria. This prince had been ambassador at the English court. He died in 1608.

No.

in 1660. His Majesty's barge is ready to receive him; the Dutch troops and the fleet which is to convey the King to England are firing salutes. He arrived in London the 29th May the same year.

63 Portrait of a Man with a Tablet, by *L. da Vinci*.

64 The Infant Christ and St. John, by *L. da Vinci*.

65 Mary of Modena,* wife of James II., by *Sir G. Kneller*.

66 Portrait of de Bray,† his wife as Cleopatra, and their Children, by *himself*.

67 Ruins, by *Rousseau*.

The canopy of King William's throne still remains, with the King's arms and the Dutch motto, "*Je main tein dray*."

The flowers, fruit, and foliage, carved in limetree wood over the doors, and chimney piece in this and many of the rooms, by the celebrated *Grinling Gibbons*.

The third apartment is called

THE SECOND PRESENCE CHAMBER.

68 Over the door, Ruins, by *Rousseau*.

69 The Presentation of Queen Esther, by *Tintoretto*.

The painter has chosen the passage where Esther is fainting into the arms of one of her maids, and has represented the King, in agitation, rising from his throne and approaching the Queen. The composition is very fine, and the story is well told.

70 An Italian Lady, by *Sebastian del Piombo*.

71 A Lady playing on a Virginal, by *Pordenone*.

72 A Sculptor, by *L. Bassano*.

73 Diana and Acteon, by *Giorgioni*.

* Mary Este, daughter of Alphonso, Duke of Modena, second wife to James II. This Princess was an adopted daughter of Louis XIV., who presented her with a suitable portion upon her marriage with James when Duke of York. The graces of her person and behaviour gained her all that popularity which usually attends beauty in the most elevated station. But her haughtiness, her bigotry, and her busy and intriguing spirit, sunk her greatly in the popular esteem, after she became a Queen. When she fled into France, she was kindly received by Louis, who treated her with a generosity that did him much honour. She had a son named James Francis Edward, called the Old Pretender. She died at St. Germain's in 1718. This picture belonged to King William IV., when Duke of Clarence, and was brought from Bushey House.

† Born at Haerlem in 1597. He was reckoned among the good artists of his time. The picture represents him seated at table with his wife and family. The composition suggests the story of Cleopatra dissolving and drinking the pearl.

- No. 74 Portrait of a Gentleman.
- 75 Lucretia, by *Titian*.
- 76 A Magdalen, after *Titian*.
- 77 The Muses, by *Tintoretto*.
- 78 Portrait of a Dominican Monk, by *Bassano*.
- 79 Holy Family, by *Old Palma*.
- 80 Portrait of a Man, by *Dosso Dossi*.
- 81 Ruins, by *Rousseau*.
- 82 Philip IV., of Spain, by *Velasquez*.
- 83 A Man in Armour, by *Correggio*.
- 84 A Venetian Senator, by *Pordenone*.
- 85 Equestrian Portrait of Charles I.,* by *Vandyke*.
- 86 Virgin and Saviour.
- 87 Diana and Actæon, by *Titian*.
- 88 Tobit and the Angel, by *Schiavone*.
- 89 Worshipping the Host, by *Bassano*.
- 90 Queen of Philip IV., Sister of Henrietta Maria, Queen of Charles I., by *Velasquez*.
- 91 A Knight of Malta,† *Tintoretto*.
- 92 A Portrait, by *Pordenone*.
- 93 St. Francis and the Virgin Mary, by *Carlo Maratti*.
- 94 A Portrait of a Gentleman, by *Bassano*.
- 95 The Good Samaritan, by *Giacomo Bassano*.
- 96 A Venetian Gentleman, by *Tintoretto*.
- 97 A Holy Family, by *Dosso Dossi*.
- 98 Christian IV., King of Denmark, by *Van Somer*.
- 99 Cupids and Satyrs, by *Polidoro*.

* Charles I., the third son of James I., was born at Dunfermline in Fifeshire, on the 19th of November, 1600. He received from his father the same unconstitutional ideas of royal prerogative; his people began to feel their own weight in the scale of empire, and refused to pay the taxes he imposed; a civil war ensued. At length the battle of Naseby was fought, June 1645, which finished the war, for in May, 1646, Charles delivered himself up to the Scotch army at Newark, who, on the 30th of January, 1647, gave him up to the commissioners of the English parliament; on the 24th of August he was brought to this Palace by the army, and kept in a state of splendid imprisonment till the 11th of November, when he effected his escape to the Isle of Wight; there he was detained a close prisoner in Carisbrook Castle till the 30th of November, 1648. After a turbulent reign of several years, this king was brought to trial in Westminster Hall, and sentence of death was pronounced against him, and he was executed by decapitation on a scaffold erected in front of the Banqueting House at Whitehall, on the 30th of January, 1649. This Picture is finely foreshortened, and represents the King in armour, mounted on a white horse, attended by his equerry the Chevalier d'Epéron, who had been a chief equerry to Prince Henry, and led a mourning horse at his funeral.

† Tintoretto was born at Venice in 1512, and studied under Titian. The Title "Il Furioso" was applied to him from the rapidity of his execution. Plumbo said of him that what would occupy Tintoretto but two days was labour sufficient for two years to him.

- No.
 100 Jacob, Rachel, and Leah, by *Guido Cagnacci*.
 101 A Shepherd with a Pipe, by *Giorgioni*.
 102 An Italian Knight, by *Pordenone*.
 103 Portrait of Giorgioni, by *himself*.
 104 The Family of *Pordenone*.^{*}
 105 Ruins, by *Rousseau*.

The fourth chamber is called

THE AUDIENCE CHAMBER.†

- 106 A Triptych for an Altar, by *Lucas van Leyden*.
 This picture represents the Crucifixion of Christ. The compartment on the left of the visitor represents Christ bearing His Cross; that on the right, the Resurrection. On the reverse are, Christ bound and crowned with thorns, called *Ecce Homo*, and the Virgin Mary and St. John kneeling.
 107 Madonna and Child, by *Parmegiano*.
 108 A Portrait of a Gentleman, by *Tintoretto*.
 109 A Portrait of a Gentleman, by *Titian*.
 110 Our Saviour in the Rich Man's House—Mary Magdalen anointing his feet, by *S. Ricci*.
 111 Portrait of Titian, by *himself*.
 112 Virgin and Child, with Tobit and the Angel, by *Titian*.
 113 Ignatius Loyola,‡ by *Titian*.
 114 A Portrait of a Gentleman, by *Lorenzo Lotto*.
 115 A Holy Family, with St. Roch, by *Old Palma*.

* The artist is seated at the table with his wife and eight daughters; every head is full of character, and the light and shade is of a very superior order.

† The furniture, chandelier, and appointments in this room, are of the time of King William and Queen Anne.

‡ Loyola, the founder of the order of Jesuits, was of a considerable family, in the province of Guipuscoa in Spain, in 1491. He was brought up to the military profession, and obtained a commission in the Spanish army; but breaking his leg at the siege of Pampeluna, he made a vow to the Virgin, that if he recovered he would go on pilgrimage to Jerusalem, and devote himself to a religious course of life, which resolution he fulfilled. After studying Latin a short time at Barcelona, he commenced preacher, and began to gather disciples, for which he was imprisoned, but still persevered in adding to the number of the brethren of the order of Jesus, as they were called, and for which at length he obtained a confirmation by Pope Paul III. This order increased prodigiously during the lifetime of Loyola, who, however, was not the author of the pernicious maxims which afterwards disgraced it: he died in 1556.

- GUIDE TO LONDON GALLERY.
- No. 116 Titian's Uncle, by *Titian*.
 - 117 Giovanni Bellini, by *himself*.
 - 118 Virgin and Child with Donors of Picture, by *Paris Bordone*.
 - 119 A Venetian Gentleman, by *L. Bassano*.
 - 120 A Portrait of a Man, by *Bassano*.
The state canopy of rich damask silk and gold brocade in this room is the one under which King James II., received the Pope's Nuncio.
 - 121 Christ healing the Sick, by *S. Ricci*.
 - 122 The Marquis del Guasto, and Page, by *Titian*.
 - 123 A Landscape with Figures, by *Schiavone*.
 - 124 Mars, Venus, and Cupid, by *Giorgioni*.
 - 125 A Portrait, by *Giorgioni*.
 - 126 Jacob's Journey, by *Giacomo Bassano*.
 - 127 The Wise Men's Offering, by *P. Veronese*.
 - 128 Over the fire-place, the Queen of Bohemia,* daughter of James I., by *G. Honthorst*.
 - 129 The Departure of Briseus, by *Schiavone*.
 - 130 Female's Head. unknown.
 - 131 The Woman taken in Adultery, by *S. Ricci*.
 - 132 David and Goliath, by Titian, by *Titian*.
 - 133 Marriage of St Catherine, by *Titian*.
 - 134 Jacob stealing the Blessing, by *Schiavone*.
 - 135 The Shepherds' Offering.
 - 136 A Portrait of Giacomo Bassano, by *himself*.
 - 137 Our Lord and the Woman of Samaria, by *Bonifaccio*.
 - 138 A Man in Armour, by *Savoldo*.
 - 139 Holy Family and Two Donors, by *Savoldo*.
 - 140 A Portrait of a Gentleman, by *P. Perugio*.
 - 141 Susanna and the Elders, by *P. Veronese*.
 - 142 Jacob's Journey, by *Bassano*.
 - 143 Mars, Venus, and Cupid, by *P. Veronese*.
 - 144 A Concert, by *Lorenzo Lotto*.
 - 145 St. Catherine at the Altar, by *P. Veronese*.
 - 146 The Shepherds' Offering, by *Bonifaccio*.
 - 147 A Man's Head, by *Bassano*.
 - 148 Andrea Ordini, a Sculptor and Antiquarian, by *Lorenzo Lotto*.

* The Queen of Bohemia is represented in a green dress, embroidered with silver. This amiable princess, who saw only a phantom of royalty, and had nothing more than the empty title of Queen, bore her misfortunes with that dignified composure which can alone emanate from a truly virtuous mind. Her many privations, her long adversity, her years of disappointments, only increased her resignation to the will of Heaven. So engaging was her behaviour, that she was, in the Low Countries, called the Queen of Hearts. This picture was bequeathed by Sir Henry Wotton to Charles II., when Prince of Wales.

- No.
 149 Alessandro de Medici,* by *Titian*.
 150 Madonna and Child, by *Parmegiano*.

THE KING'S DRAWING-ROOM.

- 151 David with Goliath's Head, by *D. Fetti*.
 152 Christ brought before Pilate, by *Tintoretto*.
 153 Boaz and Ruth, by *Giacomo Bassano*.
 154 The Expulsion of Heresy, by *P. Veronese*.
 155 Duke of Richmond and Lennox,† by *Van Somer*.
 156 Cupids and Goats, by *Polidoro*.
 157 Apotheosis of a Saint, by *Bassano*.
 158 Portrait of a Venetian Gentleman, in the garb of a Saint,
 by *Giorgioni*.
 159 Christ at the Pool of Bethesda, by *Bassano*.
 160 The Deluge, by *Bassano*.
 161 A Magdalen, by *Titian*.
 162 A Mother and two Children, by *Carlo Cignani*.
 163 The Shepherds' Offering, by *Old Palma*.
 164 Venus, by *Titian*.
 165 The Annunciation, by *P. Veronese*.
 166 St. John with a Lamb, by *Spagnoletto*.
 167 The Virgin teaching the Infant to read, by *C. Cagnani*.
 168 The Wise Men's Offering, by *Carlo Cagliare*.
 169 Christ in the House of the Pharisee, by *Bassano*.
 170 The Woman of Samaria, by *S. Ricci*.
 171 Virgin and Child, by *Tintoretto*.
 172 The Annunciation, by *Bassano*.
 173 A Lady and Gentleman, by *Giorgioni*.
 174 A Lady with Orrery and Dog, by *Parmegiano*.

* Alessandro de Medici (an illegitimate son of Giulio de Medici, who became Pope under the name of Clement VII.) was assassinated by his cousin Lorenzo, in 1537. This is one of the finest portraits in the collection, and belonged to Charles I., and at the sale of the King's pictures, in 1650, was purchased by Van Reynst, a Dutch connoisseur, who sold it with several others to the States of Holland, and at the Restoration it was presented by them to Charles II.

† Duke of Richmond, whole length, in a red dress, with the order of the garter, holding the staff of Lord Steward of his Majesty's household. This nobleman was son to Esme Stuart, Duke of Lennox, in Scotland, and grandson to John, Lord d'Aubignie, younger brother to Matthew, Earl of Lennox, who was grandfather to James I. On the 17th of May, 21st of James I., he was created Earl of Newcastle and Duke of Richmond. He had a great share of the king's confidence and esteem, which indeed he merited, as he was a man of an excellent character. He married three wives; his first was of the family of Ruthven; his second of that of Campbell; and his last, Frances daughter of Thomas, Viscount Howard of Bindon; he died suddenly in 1623.

- No.
 175 The Judgment of Midas, by *Schiavone*.
 176 The Assumption of the Virgin, by *Giacomo Bassano*.
 177 Acts of Mercy.
 178 The Marriage of St. Catherine, by *Paul Veronese*.
 179 The Woman of Faith, by *S. Ricci*.
 180 A Venetian Gentleman, by *L. Bassano*.
 181 St. George and the fair Princess Cleodolinde, by *Tintoretto*.
 182 Italian Lawyer, by *P. Bordone*.
 183 St. William divesting himself of his Armour, to take upon himself the Monastic Order of the Carthusians.
 183* Judith with the Head of Holofernes, by *Christofano Allori*.

The sixth apartment is

KING WILLIAM III.'S BEDROOM,

In which is now placed the state bed of Queen Charlotte. The furniture is a most beautiful specimen of embroidered needlework, executed at an institution for the orphan daughters of clergymen, which was under the patronage of her Majesty. The ceiling was painted by *Verrio*, and is in good preservation: it represents Night and Morning. The clock, which stands at the head of the bed, goes twelve months without winding up, and was made by *Daniel Quare*. Round the room are the celebrated portraits of Charles the Second's Court.

- 184 A Flower Piece, by *Baptiste*.
 185 Lady Byron,* by *Sir Peter Lely*.
 186 Princess Mary, as Diana, by *Lely*.
 187 Countess of Sunderland, by *Russell*.
 188 The Second Lord and Lady Clarendon, by *Russell*.
 189 Eight small Portraits of Ladies, whose names are unknown, by *Russell*, after *Vandyck*.

* Lady Byron. Lord Oxford says that this picture is improperly designated, and that it represents Lady Bellasys. There is also a dispute about who painted this portrait. Some say that being admitted into the List of the Beauties of the Court of Charles II. it must be by Sir Peter Lely; others, by Vandyck, from the colouring of the background of the picture, and the two cherubs who are descending to crown her, being so like his style of painting; but it is more generally supposed to be by James Huysman, who was a disciple of Rubens, and afterwards became a competitor with Vandyck in Flanders. He came to England, and painted portraits so successfully as to rival Sir Peter Lely.

- No.
 190 Anne Hyde, Duchess of York, seated,* by *Lely*.
 191 Mrs. Knott, by *Verelst*.
 192 The Duke of Gloucester, by *Lely*.
 193 Five small Portraits of Ladies, whose names are unknown,
 by *Russell*, after *Vandyck*.
 194 Duchess of Portsmouth,† by *Gaskir*.
 195 Duchess of Richmond,‡ by *Lely*.
 196 Nell Gwynne,§ by *Lely*.
 197 Countess of Rochester,|| by *Lely*.

* Anne Hyde, whole length, in a rich amber-coloured satin dress, was the eldest daughter of the Lord Chancellor Clarendon. The dreaded elevation of this beautiful and accomplished lady to the honour of a union with the heir presumptive to the English crown naturally produced her many enemies at the court of Charles II. Hers was a private marriage with the Duke of York, and the libertine nobles and other courtiers, not knowing that that event had taken place, whispered many scandalous falsehoods to her prejudice, even in the ear of the Duke, hoping to prevent their nuptials. The Duke, with the generosity of a noble mind, punished her calumniators by immediately introducing them to the duchess as his wife, and in the presence of the Lord Chancellor, her much honoured father. She possessed, together with a large portion of her father's understanding, the beauty and accomplishments of her own sex in an extraordinary degree. She died before the Duke's accession, leaving two daughters, Queen Mary and Queen Anne.

† Louise de Querouaille was sent over to England in 1670 by Louis XIV., in the train of the Duchess of Orleans, to bind Charles II. to the French interest. This she did effectually, and the business of the English court was constantly carried on with a subserviency to that of France. She was created Duchess of Portsmouth in 1673. She had only one son, Charles Lennox, who was created Duke of Richmond in 1675. Her beauty, which was not of the most delicate kind, seemed to be very little impaired at seventy years of age. She died in 1734, at the advanced age of eighty-nine.

‡ Charles II. is said to have been so enamoured of this lady, as to intend making her his consort; but while the requisite proceedings for a divorce from Queen Catherine were in progress, she was married, it is supposed, by the contrivance of Lord Clarendon, to Charles, Duke of Richmond.

§ Mrs. Eleanor Gwynne, better known by the familiar name of Nell, was at her first setting out in the world a person of the lowest rank, and sold oranges in the playhouse. Nature seems to have qualified her for the theatre. Her person, though below the middle size, was well formed; she had a good natural air, and a sprightliness that promised everything in comedy. She was instructed by Hart and Lacy, who were both actors of eminence, and in a short time she became eminent herself in the same profession. She acted the most spirited and fantastic parts, and spoke a prologue or epilogue with admirable address. She is said to have been kept by the Earl of Dorset before she was retained by the King, and to have been introduced to the latter by the Duke of Buckingham with the view of supplanting the Duchess of Cleveland. Nell, who knew how to mimic everything ridiculous about the court, presently ingratiated herself with her merry sovereign, and retained a considerable place in his affection to the time of his death. She survived the King about seven years. Her son was created Duke of St. Alban's.

|| Lady Rochester, daughter of the first Earl of Burlington, the first wife

- No.
 198 Duchess of Somerset,* by *W. Wissing*.
 199 Lady Middleton,† by *Lely*.
 200 Mrs. Lawson,‡ by *W. Wissing*.
 201 Lady Whitmore,§ by *Lely*.
 202 Countess of Northumberland,|| by *Lely*.
 203 Countess of Ossory¶ by *Lely*.
 204 Lady Denham,** by *Lely*.
 205 Duchess of Cleveland,†† by *Lely*.
 206 Countess of Sunderland,‡‡ by *Lely*.

of Lawrence Hyde, second son of Lord Chancellor Clarendon, who was created Viscount Hyde and Baron of Wotton Bassett in 1681, and Earl of Rochester in 1682.

* Duchess of Somerset. Of this lady nothing certain is known, but she is supposed to be one of the wives of Charles Seymour, Duke of Somerset, who was twice married.

† It is said of this frail fair one that her affectation of wit and prosing conversation was so remarkable, that this part of her character continued to be the subject of recollection when her beauty was but faintly remembered.

‡ Mrs. Lawson, one of the maids of honour to Queen Catherine.

§ Lady Whitmore, daughter of Sir William Brooke. She was esteemed a great beauty, as well as her sister Lady Denham. She was introduced at the court of Charles II. by the Earl of Bristol, to whom she was related, and was intended for the admiration of his Majesty. She, however, gave her fair hand to Sir Thomas Whitmore.

|| Countess of Northumberland. This lady was Elizabeth, daughter and co-heir of Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of England. She was the wife of Joseline, eleventh and last Earl of Northumberland of the direct male line. After the death of the Earl, in 1670, she married Ralph Lord Montague, by whom she had a son, afterwards John, Duke of Montagu. By her first husband she had a daughter, Elizabeth Percy, who, inheriting her mother's estates belonging to the Southampton family, was one of the greatest heiresses in England.

¶ Countess of Ossory. This lady was the eldest of the four daughters of Louis Nassau, Lord of Beverwert, natural son of the renowned Prince Maurice, and nephew to King Charles the First. She married one of the most noble gentlemen of the age, Thomas Earl of Ossory son of the first Duke of Ormond. King Charles II. had a great esteem for the earl, and he was beloved by the nation. It is said of him that his virtue was unspotted in the centre of a luxurious court, his integrity unblemished amidst the vices of his time, and his honour untainted through the course of his life. Such a nobleman, it may reasonably be presumed, had an exemplary wife. The countess appears to have lived a beauty without reproach.

** This lady, at the age of eighteen, entered the married state with Sir John Denham, then seventy-nine, and having afterwards unhappily yielded to the temptations of that licentious period, is generally believed to have fallen a victim to female jealousy, a poisonous infusion being mixed with her chocolate.

†† Bishop Burnet describes the character of her grace in no very flattering terms. He says, "She was a woman of great beauty, but enormously wicked, ravenous, foolish, and imperious." She was Countess of Castlemain in right of her first husband, but was created Duchess of Cleveland in 1670, as a peace-offering, after one of the violent quarrels that frequently ensued between her and the king.

‡‡ Countess of Sunderland, daughter of George Digby, Earl of Bristol.

- No.
 207 Countess de Grammont,* by *Lely*.
 208 Flower Piece, by *Baptiste*.
 209

THE KING'S DRESSING ROOM.

The Ceiling, painted by *Verrio*, is Mars reposing in the lap of Venus, with Cupid stealing his armour.

- 210 Armed Men fighting with Bears, by *Bassano*.
 211 The Continenence of Scipio, by *S. Ricci*.
 212 Robbers in a Cave dividing the Spoil, by *S. Rosa*.
 213 A Holy Family, by *Perugino*.
 214 A Holy Family, by *F. Vanne*.
 215 Nymphs, by *G. Chiari*.
 216 Cupid shaving his Bow, by *Parmegiano*.
 217 Our Saviour in the House with Mary and Martha, by *Bassano*.
 218 Judas Betraying Christ, by *Pordenone*.
 219 Salome with the Head of John the Baptist.
 220 Nymphs, by *G. Chiari*.
 221 Head of Christ.
 222 Head of the Virgin.
 223 The Tribute Money, by *P. Veronese*.
 224 The Marriage of Joseph and Mary, by *Giroiamo da Trevisi*.
 225 Still Life, by *Kalf*.

The eighth room is

THE KING'S WRITING CLOSET.

A curious effect is here produced by the arrangement of the Mirrors ; from that in the corner of the room an unbroken view is obtained of the whole suite of apartments through which the visitor has passed, as far as the Guard Chamber, and near the centre of the Closet a full and profile reflection of the countenance may be perceived at the same moment.

- 225* Flower Piece, by *Bogdana*.

She was married to the Earl of Sunderland, son of the countess who was celebrated by the poet Waller under the name of the "beautiful Sacharissa."

* The Countess de Grammont was one of the brightest ornaments of the court; her reputation was unspotted, and the charms of her person are reported to have been equalled by the solidity of her understanding.

- No.
 226 Artemisia Gentileschi,* by *herself*.
 227 A Sybil, by *O. Gentileschi*.
 228 A Warrior, by *Guercino*.
 229 Joseph and Potiphar's Wife,† by *Gentileschi*.
 230 Venus and Youth at a Brook.
 231 Guercino, by *himself*.
 232 St. Rocque curing the Plague.
 233 The Head of a Young Man, by *C. Cignani*.
 234 Cleopatra, by *I. Caracci*.
 235 Lucretia, by *P. Bordone*.
 236 Augustus Consulted by the Sybil.
 237 Moses Striking the Rock, by *S. Rosa*.
 238 The Martyrdom of St. Bartholomew, by *L. Nottery*.
 239 A Landscape, by *S. Rosa*.
 240 A Sybil, by *P. Bordone*.
 241 The Daughter of Herodias with the Head of John the Baptist, by *L. da Vinci*.
 242 A Sybil, by *C. Cignani*.
 243 Poultry, by *Bogdane*.
 244 The Triumph of Flora, by *S. Ricci*.
 245 The Marriage of St. Catherine, after *Correggio*.
 246 A Flower Piece, by *Bogdane*.

The ninth and last in this suite is

QUEEN MARY'S CLOSET.

- 247 A Sacrifice, by *G. Romano*.
 248 Charity, by *C. Cignani*.
 249 Virgin and Child, by *Bronzino*.
 250 A Holy Family, by *Parmegiano*.
 251 A Holy Family, by *G. Romano*.
 252 Achilles presented to the Centaur, by *A. Belestra*.
 253 The Grecian Daughter.
 254 St. John, by *L. Spada*.
 255 Vulcan delivering the Armour of Achilles to Thetis, by *A. Belestra*.
 256 Virgin and Child, by *C. Cignani*.
 257 A Roman Emperor on Horseback, by *G. Romano*.

* Artemisia Gentileschi, an historical and portrait paintress. She resided some years with her father in England, where she painted the portraits of some of the royal family, and many of the nobility of England, but passed the last years of her life in Italy. She was inferior to her father in history, but excelled him in portraits. Died in 1642.

† Orazio Gentileschi, father of Artemisia Gentileschi, was invited to England by Charles I., for whom he painted several pictures, and of which this is among the number.

- 258 A Female with Flowers.
- 259 St. Catherine, by *Luini*.
- 260 An Old Woman with a Pan of Charcoal, by *Nogari*.
- 261 A Virgin and Child.
- 262 A Virgin and Child, by *V. Mola*.
- 263 A Man in the Costume of Henry VIII., by *Nogari*.
- 264 The Infant Christ and St. John, by *Maratti*.
- 265 Virgin and Child, by *V. Mola*.
- 266 Chiron Instructing Achilles in the Use of the Bow.
- 267 Sophonisba, by *S. Gastano*.

THE QUEEN'S GALLERY.

This Room is 70 feet long by 25 wide, and is likewise called the Tapestry Gallery, from its being hung with Seven beautiful pieces of Tapestry, done after the famous Paintings by *Le Brun*, representing the History of Alexander the Great, being ranged as follows:—

1. Alexander's Triumphal Entry into Babylon.
2. His Fight with King Pyrrhus.
3. Himself and his Horse, Bucephalus.
4. His Visit to Diogenes.
5. His Consultation with the Soothsayers.
6. His Defeat of Darius.
7. His Visit to the Wife and Mother of Darius in their Tent, after the Defeat of that Prince.

From the windows the view ranges over the gardens and the noble avenues of the Home Park.

- 268 A Landscape, by *Adrian Henn*.
- 270 A Boy with Puppies, by *Castiglione*.

This Gallery leads to

THE QUEEN'S BED-ROOM,

Where there is now placed the state bed of Queen Anne, the rich velvet furniture and hangings of which were wrought at Spitalfields; the chairs and stools are covered to correspond. The ceiling was painted by *Sir James Thornhill*, and represents Aurora rising out of the Sea. Date of Chandelier, 1711.

- 271 Bust of an Old Man.
- 272 St. Peter.
- 273 The Queen of James I.,* by *Van Somer*.

* Queen of James I., in a hunting-dress, with a hat and red feather, leading two dogs. The marriage of King James with this princess was promoted by the recommendation of the English Queen Elizabeth. Anne was daughter of Frederick II., King of Denmark, and espoused by proxy, at Cronenburgh, to the Scottish Monarch, in August, 1590, being then in her

- 274 Venus and Adonis, by *G. Chiari*.
- 275 St. Francis with the Infant Jesus, by *Guido*.
- 276 A Holy Family, by *Correggio*.
- 277 St. Sebastian.
- 277* Figures and Boat, by *Honthorst*.
- 278 The Offering of the Magi, by *Luca Giordano*.
- 279 Venus and Cupid, by *Young Palma*.
- 280 The Burning of Rome, by *Giulio Romano*.
- 281 St. Catherine reading, by *Correggio*.
- 282 Virgin and Child, by *A. del Sarto*.
- 283 Princess of Brunswick.
- 284 Head of a Man, by *Schiavone*.
- 285 The Apostles, Peter, James, and John, by *Caravaggio*.
- 286 The Birth of Jupiter, by *Giulio Romano*.
- 287 Triumph of Venus, by *G. Romano*.
- 289 Pilate Delivering up Christ, by *Schiavone*.
- 290 Roman Emperor on Horseback, by *G. Romano*.
- 291 The Nursing of Jupiter, by *Giulio Romano*.
- 293 Jupiter and Europa, by *G. Romano*.
- 294 Portrait of a Gentleman, by *Titian*.
- 295 Portrait of a Lady, by *P. Perugino*.
- 296 A Portrait of a Gentleman.
- 297 Ganymede, by *Michael Angelo*
- 298 A Holy Family.
- 299 Judith with the Head of Holofernes, by *C. Allori*.
- 300 Venus and Cupid, by *Pontormo*, the outline by *Michael Angelo*.
- 301 Judith with the Head of Holofernes, by *Guido*.
- 302 Jupiter and Juno, by *G. Romano*.
- 303 A Magdalen's Head, by *Sasso Ferratto*.
- 304 A Female Saint, by *P. Perugino*.
- 305 A Sea Monster, by *G. Romano*.
- 306 An Italian Lady, by *Parmegiano*.
- 307 The Baptism of Our Lord, by *Francesco Francia*.
- 308 James I.,* by *Van Somer*.

sixteenth year. James, having made a vow to consummate the nuptials within the year, impatient of the delay of her arrival, she being driven by repeated storms and contrary winds back into Norway, made a voyage thither, and celebrated the marriage, thereby frustrating the evil designs of the Scottish and Danish witches, who were supposed malignantly to use their spells and incantations to prevent the meeting of these royal lovers. She died in this palace on the 2nd of March, 1618, and was interred with "solemn funeral pomp" in Westminster Abbey.

* James I., whole length, in a black dress, with his left hand upon a table on which are placed the crown and sceptre, his right hand holding the order of St. George. James I., notwithstanding all his pedantry and weakness, was not in many respects a bad king; the love of peace seems to have been his ruling passion; to this object he sacrificed almost every prin-

The next apartment is

THE QUEEN'S DRAWING ROOM.

The ceiling, painted by *Verrio*, represents Queen Anne in the character of Justice, attended by the usual retinue of gods and graces, so observable of the artist's compositions. This room occupies the centre of the garden façade, and from the window the best general view of the ground is obtained. The prospect along the main avenue extends by the canal as far as the Thames, and the tower of Kingston Church forms the point of termination to that stretching away to the left.

- 309 The Duke of Cumberland, and two Princesses, by *West*.
- 310 The Dukes of Cumberland, Sussex, Cambridge, and three Princesses, by *West*.
- 311 The Death of the Chevalier Bayard,* by *West*.
- 312 Hamilcar swearing the Infant Hannibal at the Altar never to make peace with Rome, by *West*.
- 313 The Wife of Armenius brought captive to Germanicus, by *West*.
- 314 Peter Denying Christ, by *West*.
- 315 Cyrus liberating the Family of Astyages, King of Media, his grandfather, whom he had taken prisoners, by *West*.

ciple of sound policy. He was eminently learned, especially in divinity, and was better qualified to fill a professor's chair than a throne. His speculative notions of regal power were as absolute as those of an eastern monarch, but he wanted that vigour and firmness of mind which was necessary to reduce them to practice. He expired on the 27th of March, 1625, after a reign over England of twenty-two years and some days, and in the fifty-ninth year of his age. His reign over Scotland was almost of equal duration with his life. In all history it would be difficult to find a reign less illustrious, yet more unspotted and unblemished, than that of James in both kingdoms.

* Bayard Pierre, known by the honourable appellation of the "Good knight, without fear and without reproach" was born in the year 1475. His family were for generations the feudal lords of the territory whence they took their name, and were distinguished for their military prowess during the wars of the English in France. Being mortally wounded in endeavouring to cover the retreat of the army, he desired to be placed with his back against a tree, his face to the enemy; then holding up his sword, which was in the form of a cross, he kissed it, in sign of his dying in the faith of Christ. The Constable de Bourbon, his adversary, melting into tears, Bayard turned to him and said, "Pity not me but yourself, who are fighting against your king and against your country." The Marquis of Pescara, commander of the Spanish troops, passing soon after, and finding that he could not be removed, ordered a tent to be pitched on that spot and persons to attend him. He died notwithstanding their care, 30th April, 1524.

No.

- 316 Queen Charlotte and Princess Royal, by *West*.
 317 The Death of Epaminondas,* by *West*.
 318 George III. when forty-two years of age, with Lord Amherst and the Marquis of Lothian, on horseback, and a view of Coxheath Camp in the background, by *West*.
 319 St. George and the Dragon, by *West*.
 320 The Death of General Wolfe,† by *West*.
 321 Queen Charlotte, when thirty-six years of age, with her thirteen Children in the background, by *West*.
 322 The Prince of Wales and the Duke of York, by *West*.
 323 The departure of Regulus, a Roman general, prisoner to the inveterate foe, the Carthagenians, and then on his parole at Rome, had patriotically determined to return to captivity and sacrifice his life for the benefit of his country. The moment chosen is, when, surrounded by his supplicating friends and rejecting their entreaties, he is resigning himself to the ambassadors of Carthage. By *West*.
 324 The Duke of Clarence and the Duke of Kent, by *West*.
 325 The Apotheosis of the Infant Princes, Octavius and Alfred, by *West*.

* Epaminondas, a Theban warrior and statesman, who was as illustrious for his love of science and virtue as for his military talents, which were of the first order. He gained two celebrated victories over the formidable Spartans—Leuctra and Mantinea; at the latter he received a mortal wound in the side by a javelin. Being told that he would die as soon as it was taken out, he bore the pain and anguish of the wound until victory was proclaimed by the Thebans. He died about 360 years before Christ.

† General James Wolfe was born at Westerham, in Kent, on the 15th of January, 1726. The feature of Wolfe's character was his ardent and fearless spirit of enterprise. A few, but strikingly glorious, incidents form the short life of this gallant youth. He fought with honour in Austrian Flanders when only twenty years of age; and afterwards, being appointed by the Earl of Chatham brigadier-general under General Amherst, he distinguished himself at the siege of Louisburgh, in Cape Breton, which surrendered to the British arms. In 1759, Major-general Wolfe headed the expedition against Quebec. From July to September the English were employed in concerting measures for the siege of Quebec, and on the night of the 12th of September he landed his troops, and, favoured by the night ascended the hills which commanded that city from the west, called the Heights of Abraham. A battle ensued with the French forces. Wolfe was shot in the midst of victory, and when in the interval of fainting fits which preceded the agonies of death he heard the cry, "They run." Being told it was the French—"Then," said he, "thank God, I die contented." Three days after the action Quebec surrendered, and Canada was lost to France. Wolfe fell in his thirty-fourth year. His remains were interred at Greenwich. This picture has been engraved by the inimitable hand of Woollett. The original was painted for Earl Grosvenor, and when George III. saw the picture, he was so delighted with it, that after lamenting he could not purchase it, his Majesty immediately ordered a copy for himself.

Before the visitor leaves this room it will be as well to have a peep out of the centre window, and view the Fountain and Home Park, which immediately adjoins the Public Gardens. The canal is nearly three-quarters of a mile in length, and forty yards in breadth, having fine avenues of lime trees on each side of it, planted by King William III.; Kingston Church closes the view of the third avenue on the left.

THE QUEEN'S AUDIENCE CHAMBER,

In which Queen Mary's state canopy of rich damask silk still remains.

- 326 The Duchess of Luneberg,* by *Mytens*.
- 327 Don Gusman, by *Mytens*.
- 328 Tobit restored to Sight, by *M. Debos*.
- 329 The Battle of the Forty, by *P. Snayers*.
- 330 Christian, Duke of Brunswick,† by *Honthorst*.
- 331 The Meeting of Henry VIII. and the Emperor Maximilian,‡ by *Holbein*?
- 332 The Daughter of Frederick II. of Denmark.
- 333 Christ Healing the Sick, by *Van Orlay*.
- 334 A Coast Scene. View of Scheveling, by *Palamedes*.
- 335 The Duke of Brunswick,§ by *Mytens*.

* A Princess of Brunswick, sister to Henry Julius, Duke of Brunswick, married to Christopher Duke of Luneberg-Harburg. She is represented in a black dress, with rows of pearls round her neck, and a white handkerchief in her hand.

† Christian II., Duke of Brunswick, whole length, leaning on a stick. He was a prince of great courage and ability, but unfortunate in his attachment to the King of Bohemia, in whose defeats and distresses he had some share as an ally, and much more from a motive of commiseration, as he was warmly in his interest. He was totally defeated by the Imperialists in the battle of Hockst, and gained as complete a victory over the Spanish army commanded by Don Francisco de Corduba. He lost an arm as he was bravely fighting in the field. He died in the year 1626.

‡ Maximilian I., Archduke of Austria, was the son of Frederick IV., created King of the Romans in 1486, and elected emperor on the death of his father in 1493. He had several wars with France, which were mostly successful. He formed the design of making himself Pope, for which purpose he assumed the ancient title of the Roman Emperors of *Pontifex Maximus*, and he endeavoured to prevail on Julius II. to admit him as a coadjutor. Maximilian visited the camp of Henry VIII., then in France, and entered as a private soldier under the king's banner, receiving 100 crowns per diem for his pay, and served as a volunteer at the famous battle of Spurs. He died in 1519.

§ Henry Julius, Duke of Brunswick, whole length, in a black dress with a dog by his side. This prince succeeded to his father's possessions in 1589. He married first Dorothea, the daughter of Augustus, Elector of Saxony, who died in 1587. His second wife was sister to the queen of

No.

- 386 Lord Zouch,* by *Mytens*.
 387 Henry VIII. embarking from Dover,† by *Holbein* ?
 388 A Sea Piece, by *Parcelles*.
 389 The Battle of the Spurs,‡ by *Holbein* ?

James I., and daughter of Frederick II. of Denmark. He was a zealous supporter of the Protestant religion. He died at Prague in 1613, in the 49th year of his age.

* Lord Zouch, whole length, seated, with his left hand on a table, leaning on a stick. He was one of the peers who sat on the trial of Mary Queen of Scots. He died 1625.

† The embarkation of Henry VIII. at Dover, May 31st, 1520, preparatory to his interview with Francis the First. In this very curious and ancient painting the ship called the *Great Harry* is represented sailing out of Dover Harbour. She has four masts, with two round tops on each mast. The royal standard is flying on the four corners of the forecastle. The sails are unfurled, and the pennants are waving on the mast-heads. At each quarter of the deck is a standard of St. George's Cross, and also heater-shields or targets, charged differently with the cross of St. George. The sides and tops have the same ornaments. The sails and pennants are of cloth of gold, damasked. On the main deck, the king is standing with attendants on either hand. The arms of England and France, quarterly, are depicted on the front of the forecastle, and also on the ship's stern. On the right of the *Great Harry* is a three-masted ship with her sails furled, and decorated with pennants and standards. Her sides and tops are ornamented with shields. These ships are followed by three more, and those by two others, all of which are decorated nearly in the same manner as the first. Round the ships are several boats with broad pennants, some of which seemed filled with persons of distinction, and others with inferior passengers. In the offing a variety of vessels are represented under weigh, and in the distance are the faint glimmerings of the white cliffs on the coast of France. In the foreground are two circular forts, communicating by a terrace, situated close to the water's edge, firing a royal salute, one of them from two tier of cannon, the other from three. On the platform of the most western fort is a man displaying the colours of St. George. Near the centre of the terrace is a gentleman, probably Sir Edward Poynings, then Constable of Dover Castle, in a green and yellow jacket, with slashed sleeves and breeches and white stockings; round his neck is a yellow ruff, and over the whole a black cloak. Preceding him are two bill-men, with an officer bearing a sword of state. On the hill, which forms the opposite point of the harbour, is Dover Castle. Several of the towers correspond with the appearance which that stupendous fortress now exhibits. All the ships are crowded with passengers, and have iron and brass cannon pointing out of the port-holes. In his visit to the Continent Henry was attended by the Cardinal Legate, the Archbishop of Canterbury, and most of the principal noblemen and great officers in the kingdom. The number of persons that accompanied their majesties is fixed by the accurate Stow at 4,334, besides the attendants of the Cardinal, and of the dowager French Queen and her husband the Duke of Suffolk.

‡ Battle of Spurs, fought at Guingette, near Terouenne, in August 1513. Either from panic or mistaken orders, the French gendarmerie, when retreating from the English force, commanded in person by Henry VIII., fled before the English cavalry in disgraceful confusion. The contest, in fact, was one of mere speed between the pursuers and pursued, and hence the humorous epithet, applied by the vanquished themselves, of the Battle of Spurs. But for the presence of mind and daring valour of Bayard, the

No.

340 Henry VIII. and Family, by *Holbein*.

The King sits on his chair of state under a rich canopy with Queen Jane Seymour, his son Prince Edward on his right, Princess Mary and Elizabeth are standing by. The scene is an open colonnade. Will Somers, the Jester, with a monkey on his shoulder, on the right; the wife of Somers appears through the open door on the left.

341 Sir John Gage.*

342 The Meeting of Henry VIII. and Francis I. of France.†

"*Field of the Cloth of Gold*," by *Holbein*.

343 Isabella, Arch-Duchess of Austria, by *Pourbus*.

344 Portrait of a Lady.

345 Henry Howard, Earl of Surrey,‡ by *Holbein*.

whole French army would have shared in the disgrace of the gendarmerie. He retired with fourteen men-at-arms, often turning on his pursuers, till he reached a place where only two could pass in front. "We halt here," said he, "the enemy will be an hour gaining this post. Go and tell them so at the camp." He was obeyed, and succeeded in gaining time for the French army to reassemble itself, but was himself taken prisoner. Henry's reception of the knight was much more courteous than that of the Emperor Maximilian, who was present, being with his troops in the pay of the English king. The Emperor taunted him with the remark that he thought Bayard was one who never fled. "Sire, if I had fled I should not have been here," was the prompt answer.

* Sir John Gage, whole length, in the garter robes, with a white staff as Lord Chamberlain to Queen Mary. He held various offices under Henry VIII. and Edward VI. Queen Mary appointed him Constable of the Tower, in which situation he had the painful duty of attending Lady Jane Grey to the scaffold. He died, 1557.

† Henry the Eighth caused to be painted the procession and interview with Francis the First, between Ardres and Guines. This painting was duly transferred as an inheritance to succeeding princes till the Commonwealth, when the Parliament proposed to sell it to the King of France. The Earl of Pembroke being apprised of it, and resolved that so great a treasure of art and history should not leave the country, secretly cut out the head of Henry the Eighth before the arrangements were completed, and the French ambassador, finding the picture mutilated, refused to ratify the bargain. After the Restoration, the Earl gave the head (which he had carefully preserved) to Charles the Second, who caused it to be replaced, and so skilfully was it done, that the blemish can scarcely be discovered except by viewing the picture in a side light.

‡ Earl of Surrey, whole length, in a scarlet dress. This very interesting picture represents a curious illustration of the costume of the "gay and gallant" at the court of Henry VIII. The character of Henry Howard, Earl of Surrey, reflects splendour even on the name of Howard. With the true spirit and dignity of an English nobleman, and with a personal courage almost romantic, he united a politeness and urbanity then almost peculiar to himself, and all those mild and sweet dispositions which blandish private life. He possessed talents capable of directing or thwarting the most important state affairs, but he was too honourable to be in the interest either of tyranny or rebellion, and the violent reign under which he had the misfortune to live admitted of no medium. He applied those talents, therefore,

- 346 Anne of Denmark, with Horse and Dogs, the Queen of James I.; the Palace of Theobalds in the distance, by *Van Somer*.
 347 A Sea Piece, by *Parcelles*.
 348 William of Nassau, Prince of Orange.
 349 Queen Elizabeth in a Fancy Dress,* by *L. de Heere*.
 350 The Duchess of Brunswick,† by *Mytens*.

THE PUBLIC DINING ROOM.

- 351 Portraits of Two Gentlemen unknown.
 352 Fisher, the Composer,‡ by *Gainsborough*.
 353 Colonel St. Leger,§ by *Gainsborough*.

to softer studies. The Earl of Surrey was famous for the tenderness and elegance of his poetry, in which he excelled all the writers of his time. The fair Geraldine, the fame of whose beauty was raised by his pen and his lance, is said to have been Elizabeth, second daughter of Gerald Fitzgerald, Earl of Kildare. The great and shining talents of this accomplished nobleman excited the jealousy of Henry VIII., who strongly suspected that he aspired to the crown. He was condemned and executed for high treason, after the formality of a trial, in 1547.

* Queen Elizabeth, in a fantastic habit, something like a Persian. She is drawn in a forest, a stag behind her, and on a tree are inscribed these mottoes :—" *Injusti justa querela ; Mea, sic mihi ; Dolor est medicina ad tori.*"

On a scroll at the bottom of the picture are the following verses, said to have been written by Spencer; but it is more generally supposed that they are her Majesty's own composition :—

The restless swallow fits my restless minde,
 In still revivinge, still renewinge wrongs;
 Her just complaint of cruelty unkinde
 Are all the musique that my life prolonges,
 With pensive thought my weeping stagge I crowne,
 Whose melancholy tears my cares expresse;
 Hes teares in silence, and my sighes unknowne,
 Are all the physicke that my harmes redresse.
 My only hope was in this goodly tree,
 Which I did plant in love, bring up in care;
 But all in vaine, for now to late I see
 The *shales* be mine, the kernels others are.
 My musique may be plaintes, my physique teares,
 If this be all the fruite my love-tree beares.

† The Duchess of Brunswick, daughter of Frederick II. of Denmark, married to Henry Julius, Duke of Brunswick, in 1590, by whom she had eleven children, six sons and five daughters. She is represented in a black dress, playing with a marmozet monkey on the table.

‡ He is standing by a piano, in a thoughtful posture, apparently engrossed in musical composition—an excellent portrait.

§ "Handsome Jack St. Leger." One of the gay spirits of the latter part of the last century, and the companion and associate of George IV. when Prince of Wales. The head possesses a life-like look, and is well coloured.

No.

- 354 George III. reviewing the 10th Light Dragoons, (now Hussars). The Prince of Wales on his right, giving the word of command ; the Duke of York is on the left of his father ; Sir William Fawcett is on the ground ; General Goldsworthy and Sir David Dundas are on horseback beside the Duke of York, by *Sir William Beechey*.*
- 355 Francis, Duke of Bedford, by *J. Hoppner*.
- 356 George IV., by *Owen*, after *Hoppner*.
- 357 Sir Robert Walpole.†
- 358 The Earl of Moira, by *Hoppner*.
- 359 The Comic Muse, by *Hoppner*.
- 360 The King of Oude receiving Tribute, by *Home*.
- 361 The Family of Frederick Prince of Wales, by *Knapton*.

The Prince himself is drawn at full length, and in a frame in the right hand corner of the painting. George III. is sitting with a plan of the garrison of Portsmouth on his knee, and his brother Edward, Duke of York, is inspecting the plan. The Dukes of Gloucester and Cumberland are amusing themselves on the floor with a toy boat ; Prince Frederick, who died very young, playing with dogs. The Duchess of Brunswick and the Princesses Elizabeth and Mary are standing around their mother ; and Matilda, the posthumous child of his Royal Highness, is the baby in her lap.

* This distinguished artist and favourite of George III. was born in 1753, at Burford, in Oxfordshire, and died in 1839. He was admitted a student of the Royal Academy in 1772, and by constant application to his studies, and exhibiting his pictures in Somerset House, he acquired so good a reputation that he was elected an Associate of the Academy in 1793. In the same year he painted a whole-length portrait of Queen Charlotte, who honoured him by making him her Majesty's portrait-painter. Beechey painted this picture in 1798, and it was considered the *chef d'œuvre* of the artist. He was elected a member of the Royal Academy, and had the honour of knighthood conferred on him by the king in the same year.

† Sir Robert Walpole was born at Houghton, in Norfolk, in 1674. In 1700 he was chosen member for Lynn ; in 1705 he was appointed Secretary at War ; and in 1709 Treasurer of the Navy ; but on the change of ministers he was voted by the Commons to be guilty of corruption, and ordered to be expelled the House. The Whig party, however, strenuously supported him, and he was re-elected for Lynn, though the House declared the election void. At the accession of George I. he was made Paymaster of the Forces, but two years afterwards he resigned his place and joined the opposition. Another change taking place in 1725, he had the lead of the administration, and was nominated First Lord of the Treasury and Chancellor of the Exchequer. He maintained his power with great firmness till 1742, when he resigned, and was created Earl of Orford, with a pension of £4,000 a year. He died in 1745. This portrait was presented to this collection, with the permission of her most gracious Majesty Queen Victoria, by W. E. Fauquier, Esq.

This Princess was afterwards Queen of Denmark, and died in the palace of Celle, after being separated from her royal husband.

- 362 The Nabob Walajah of Arcot, by *Willison*.
- 363 A Portrait of Gentz,* by *Sir T. Lawrence*.
- 364 Richard B. Sheridan.
- 365 Robert Walker, by *himself*.
- 366 A Jewish Rabbi, by *Gainsborough*.
- 367 Hurd, Bishop of Worcester,† by *Gainsborough*.
- 368 General Lord Hutchinson,‡ by *T. Phillips, R.A.*
- 369 John Lacey, a Comedian in the reign of Charles II., by *Wright*.
- 370 A Portrait, by *Dobson*.
- 371 Hurd, Bishop of Worcester, by *Gainsborough*.
- 372 Mrs. Elliot,§ by *Riley*.
- 373 Spencer Percival,|| by *Joseph*.

* Gentz, a distinguished political writer, was born at Breslau, 1764, and after a short sojourn in England, where he gained the good will of Pitt, he repaired to Vienna, in 1803, where he entered into the Austrian civil service, under the most favourable auspices. Here his skilful and facile pen was soon turned to account. His able manifestoes and pamphlets proved almost as formidable obstacles to the invasions of Napoleon as the combined forces that opposed him. He was appointed one of the secretaries at the Congress of Vienna, in 1814, and at Paris in 1815, and he took an active part in the various congresses that sprung out of the restoration.

† Richard Hurd, born in 1720, at Congreve in Staffordshire, was educated at Emanuel College, Cambridge, and obtained a fellowship there in 1742. He was raised to the bishopric of Lichfield and Coventry in 1775, and not long after was made preceptor to the Prince of Wales and Duke of York. He was translated to the see of Worcester in 1781. Died in 1808.

‡ Lord Hutchinson, born in 1757. He entered the army in 1774, as a cornet in the 18th dragoons, and rose regularly till he obtained a colonelcy. He served in Flanders as aide-de-camp to Sir Ralph Abercromby. In the expedition to Egypt in 1801, he was second in command to Sir R. Abercromby, and when that gallant officer fell at the battle of Alexandria, the chief command devolved on Major-general Hutchinson, who, receiving reinforcements, advanced upon the enemy, and having pursued them to Cairo, a capitulation took place—the expedition terminated in an agreement for the French to evacuate Egypt. For his able services in this campaign he was raised to the peerage with a pension of £2,000 per annum. In 1825 he succeeded his brother as Earl of Donoughmore; he died 1832.

§ Mrs. Elliot, daughter of James Craggs, Esq., joint postmaster-general, and sister to Secretary Craggs, married Edward Elliot, Esq., descended from a very ancient family in Cornwall, by whom she had several children; the eldest, Edward, born in 1727, was created by His Majesty George III. Baron Elliot of St. Germain's in Cornwall.

|| Spencer Percival, the second son of the Earl of Egmont, was born in 1762; he was educated at Harrow and Cambridge, practised as a chancery barrister, and filled the office of Solicitor and Attorney-General. In 1807 he accepted the office of Chancellor of the Exchequer. At the death of the Duke of Portland, in 1809, he became First Lord of the Treasury. On the 11th of May, 1812, he was shot on entering the lobby of the House of

- No.
 374 North, Bishop of Winchester, by *Dance*.
 375 Mrs. Delany,* by *Opie*.
 376 Dobson and his Wife,† by *Dobson*.

THE PRINCE OF WALES'S PRESENCE CHAMBER.

- 377 Count Gondomar, the Ambassador from the King of Spain to King James I.,‡ by *Mytens*.
 378 Thief on the Cross, by *P. del Vaga*.
 379 Thief on the Cross, by *P. del Vaga*.
 380 Nymphs and Satyrs, by *N. Poussin*.
 381 A Jewish Rabbi, by *Rembrandt*.
 382 A Dutch Lady, by *Rembrandt*.
 383 Joseph and Mary, by *Honthorst*.
 384 A Battle Piece, by *Bourgognone*.
 385 Adam and Eve, by *Jan de Mabuse*. This highly-finished picture belonged formerly to King Charles I., and hung in the Gallery at Whitehall, thence called "The Adam and Eve Gallery."
 386 A Holy Family.
 387 Samson and Delilah, by *Vandyck*.
 388 A Portrait of a Foreign Prince, by *Mirevelt*.

Commons by a person named Bellingham. Thus the unfortunate minister fell a victim to the misdirected vengeance of a man who conceived himself injured by the conduct of another member of the government, for whom he had mistaken him.

* Mrs. Delany was a very ingenious woman, and painted several pictures of great merit; she also completed a *Flora* in a superior style, consisting of 980 plants; this *Portrait*, and the *Grapes*, by M. A. Compidoglio, in this collection, were bequeathed by her to his Majesty George III. She was the daughter of Mr. Granville, married first to Mr. Pendavis, and secondly, in 1743, to Dr. Delany. Died in 1788.

† This artist was recommended to Charles the First by Vandyck, who became acquainted with him through observing one of his pictures exposed for sale on Snow Hill. This piece had merit, and Vandyck inquiring for the painter, was introduced to Dobson, who was then at work in a garret. He painted many of the nobility of Charles's court, but his conduct being imprudent, he became involved in debt, and was committed to prison, whence he was delivered by Mr. Vaughan of the exchequer, but he died soon afterwards in St. Martin's Lane.

‡ Gondomar, Spanish ambassador to the court of King James I. This person, the Richelieu of Spain, who "became all things to all men for political purposes," might have been represented with a looking-glass in his hand, says Grainger, as St. Paul is a Versailles. He spoke Latin with King James, drank with the King of Denmark, his brother-in-law, and assured the Earl of Bristol, when ambassador at Madrid, that he was an Englishman in his heart. He was also very gallant to the ladies, to whom he frequently made presents. He is represented by all his contemporaries as a finished minister, possessing that consummate address, which can hide the most insidious intentions under the appearance of openness and manly candour.

No

- 389 A Portrait of a Man, by *Q. Matsys*.
- 390 Dogs, by *Snyders*.
- 391 The Overthrow of Pharaoh and his Host, by *Jordaens*.
- 392 Madame Chastillon.
- 393 Singing by Candlelight, by *Honthorst*.
- 394 Calumny, an Allegory, by *T. Zuccherò*.
- 396 Don Carlos, Son of Philip IV., by *Murillo*.
- 397 A Spanish Boy, by *Murillo*.
- 398 A Boy paring Fruit, by *Murillo*.
- 399 An Old Woman blowing Charcoal, by *Holbein*.
- 400 Henry, Prince of Wales, Son of James I., in Hunting Piece, and Attendant, by *L. de Heere*.
- 401 The Assembly of the Gods, by *B. Spranger*.
- 402 Christ bearing His Cross, by *Van Harp*.
- 403 A Boar's Head, by *Snyders*.
- 404 A Quakers' Meeting, by *Hemskerck*.
- 405 Count Mansfeldt,* by *Mytens*.

THE PRINCE OF WALES'S DRAWING ROOM.

- 406 Philip III. of Spain.
- 407 Louis XIII. of France, by *Belchamp*.
- 408 Louis XIV. on Horseback.
- 409 The Murder of the Innocents.
- 410 Marianne, Duchess of Bourbon, Daughter of the Prince Conty.

* Ernest, Count of Mansfeldt, was a natural son of Peter Ernest sovereign Prince of the county of Mansfeldt, in the Electorate of Saxony. He was born while his father was Governor of Luxemburg, in the Low Countries, and being legitimized, was educated at the Court of Brussels, under the care of the Archduke Ernest, his relation. Born in some measure to arms, he served his first campaigns with the Spanish troops in the Netherlands, and the Emperor in Hungary. He is represented as one of the greatest captains Germany ever produced, intrepid in danger, and indefatigable in pursuing his plans. He was always calm in the heat of action, and proved himself a hero even in defeat. He knew how to accommodate himself to circumstances, and could find resources where others gave everything up as lost. The ideas which he had formed of true heroism, gave him the complete command of his passions. In 1623, he was employed by the English government to command an army of 12,000 men for the recovery of the Palatinate, for the unfortunate King of Bohemia. This army, after much suffering, was reduced to ruin, without the satisfaction of rendering any material service to the cause. When Mansfeldt found his last hour approaching, he caused himself to be carried in front of the few troops that had remained attached to his person, he thanked them for their attachment, and earnestly exhorted them to persevere in the cause they had undertaken. From this scene he was carried to his couch, where, in a few moments, he died, as he had lived, a hero and a soldier.

- No.
 411 Mary de Medicis,* by *F. Pourbas*.
 412 Christ's Agony in the Garden, by *G. Poussin*.
 413 Louis XVI. of France, by *Greuze*.
 414 Prince Eugene, by *Vander Meulin*.
 415 A Dead Christ, by *N. Poussin*.
 416 A Cavalier on Horseback, by *Vander Meulin*.
 417 Mademoiselle de Clerimont.
 418 Henry IV. of France,† by *F. Pourbas*.
 419 The Angels appearing to the Shepherds, by *G. Poussin*.
 420 The Queen of Frederick II. of Denmark.
 421 Landscape with Ruins, after *Claude*.
 422 Louis XV. when young.
 423 A Sea Port, by *Claude*.
 424 Stanislaus, King of Poland.
 425 The Emperor Paul of Russia.
 426 A Portrait of a Lady.

* Mary de Medicis, daughter of Francis II., Grand Duke of Tuscany, and wife of Henry IV., King of France, was born at Florence, in 1573. On the death of her husband, in 1610, she was named Regent of the kingdom. She was a woman of great political intrigue, and of an unbounded ambition. Differences arose between her and Louis, which were compromised by means of Richelieu, whom she introduced to the favour of that monarch. But afterwards a violent breach occurred between her and the Cardinal, who was supported by the King. Mary was exiled to Brussels, and all her favourites, and even her physician, were either banished or sent to the Bastille. She died, in poverty, at Cologne, in 1642. Mary built the elegant palace called the Luxemburg, at Paris, and adorned that city with aqueducts and ornaments.

† Henry IV., called the Great, King of France and Navarre, was born at Pau, the capital of Bearn, in 1554. His father was Antony of Bourbon, King of Navarre, and his mother Joan d'Albret. Being lineally descended from Louis IX., of France, he became the heir to that kingdom, but as he was educated a Protestant his claim was resisted. He early distinguished himself by feats of arms. After the peace of St. Germain, in 1570, he was taken to the French court, and two years afterwards married Margaret, sister of Charles IX. At the rejoicings on this occasion happened the infamous massacre of St. Bartholomew. In 1576 he left Paris, and put himself at the head of the Huguenots. In 1577 he gained the battle of Courtnas. In 1578 he succeeded to the throne of Navarre, and in 1589 to that of France; but his religion proving an obstacle against his coronation, he consented to abjure it in 1593. In 1595 he entered into a war with Spain, which lasted till 1598, after which his country enjoyed uninterrupted peace till his death. Henry granted to the Protestants, the enjoyment of many important rights and privileges by the Edict of Nantes, and was more desirous of improving the condition of his people than of extending his frontier by foreign conquest. In 1599 he was divorced from Margaret de Valois, and in 1600 married Mary de Medicis. His abjuration was very disagreeable to the Protestants and did not prove quite satisfactory to the opposite party, who doubted his sincerity. His greatest enemies were the Jesuits, one of whose pupils wounded him in the mouth, in an attempt upon his life, which was finally taken away by Francis Ravallac, May 14th, 1610. This monarch truly merited the name of Great; for he loved his people, and his constant aim was to make them happy.

- 427 Christian IV. King of Denmark.
 428 Louis XIV. when young, by *Mignard*.
 429 Madame Pompadour, Mistress of Louis XV.,* by *Grouse*.

THE PRINCE OF WALES'S BED ROOM.

- 430 Virgin and Child, by *P. Veronese*.
 431 Virgin and Child, after *Vandyck*.
 432 Mountain and Lake Scenery, by *Wan Dieat*.
 433 River and Rock Scenery, by *Ibbotson*.
 434 A Landscape, by *Hackert*.
 435 A Holy Family, after *Dosso Dossi*.
 436 The Flight into Egypt, by *Teniers*, after *Bassano*.
 437 Ecce Homo, after *Titian*.
 438 Jupiter and Europa, after *P. Veronese*.
 439 Mountains and Waterfalls, by *Ibbotson*.
 440 St. John, after *Correggio*.
 441 Venus and Cupid, by *Rubens*, after *Titian*.
 442 Mockery of Jesus Christ with Crown of Thorns, after *Rubens*.
 443 Christ in the House of Martha and Mary, after *Bassans*.
 444 The Cornaro Family, by *Old Stone*, after *Titian*.
 445 An East Indian Scene.
 446 A Head, after *Titian*.
 447 A Head of Cyrus, by *Russell*.
 448 A Virgin and Child, after *Tintoretto*.
 449 Venus and Cupid, by *Titian*.
 450 Peasant Women with Holly-boughs and Lamb, by *Wheatley*.
 451 A Saint and Child, after *Vandyck*.
 452 George II., after *Pine*.
 453 George, Duke of Buckingham, and Francis, his brother, after *Vandyck*.
 454 Faith, by *Guercino*.

* Pompadour (Jane-Antoinette Poisson, Marchioness of), mistress of Louis XV., was the daughter of a corn-dealer, and the wife of Etiole, nephew of the Farmer-General Normand Tourneham. The King being hunting in the forest of Senar, on the borders of which Tourneham had an estate, had an opportunity purposely afforded him of seeing Madame Poisson, with whose charms he was immediately enamoured. She was created Marchioness of Pompadour in 1745, and acquired a complete ascendancy over the heart of Louis till her death, in 1764, at the age of 44. She was a liberal encourager of the arts, and of men of genius. The Marchioness is stated in her memoirs to have had a considerable concern in the political affairs of her time, particularly the war of 1756.

From this room the visitor will return through the
Public Dining Room into

THE QUEEN'S PRIVATE CHAPEL.

- No.
455 Foreign Birds, by *Bogdane*.
456 The Raising of Lazarus, by *B. Van Orlay*.
457 A Flower Piece, by *Baptiste*.
458 Christ Healing the Sick, by *A. Verrio*.
459 A Flower Piece, by *Baptiste*.
460 A Holy Family, by *Bassano*.
461 Pharaoh Sleeping, by *Van Harp*.
462 Ecce Homo, after *Titian*.
463 Poultry, by *Hondekoeter*.
463* Foreign Birds.
464 Dead Game, with Fruit, by *Snyders*.
465 Peter in Prison, by *Steenwyck*.
466 Joseph brought before Pharaoh.
467 Still Life, by *De Heem*.
468 Dead Game, by *Van Aelst*.
469 Still Life, by *De Heem*.
470 Joseph's Departure from Jacob.

THE CLOSET NEAR THE CHAPEL.

- 471 Children with a Goat, by *Amiconi*.
472 An Italian Market, by *Bamboccio*.
473 The Painter in his Study, by *C. F. Cepper*.
474 St. Paul.
475 An Italian Market, by *Bamboccio*.
476 Cupid and Psyche, by *Lazarin*.
477 George II., by *Sir G. Kneller*.
478 Judith and Holofernes.
479 Head Sketches, by *Tiepolo*.
480 Portrait of an Old Man.
481 Head Sketch, by *Tiepolo*.
482 Head Sketch, by *Tiepolo*.
484 An Act of Mercy, after *Carpaccio*.
485 Dutch Amusements, by *C. F. Cepper*.
486 A Village Repast, by *C. F. Cepper*.
487 Dutch Amusements, by *C. F. Cepper*.
488 Boys with a Lamb, by *Amiconi*.

THE PRIVATE DINING ROOM.*

No.

In which are now placed the state beds of King William III. and his Queen, Mary ; also the bed used by King George II. when he resided in this Palace.

- 489 A Landscape, by *Dankers*.
- 490 The Emperor Charles VI., by *Kneller*.
- 491 The Stoning of St. Stephen, by *Rothenhamer*.
- 492 Christ in the House of Martha and Mary.
- 493 A Landscape, by *Lucatelli*.
- 494 A Landscape, with Ruins.
- 495 Venus and Cupid, by *Pontormo*.
- 496 A Japan Peacock, by *Bogdane*.
- 497 A View on the Thames, near Whitehall.
- 498 A Ruin, with Cattle at a Fountain, by *Roos*.
- 499 Ruins, with a Vase, by *Griffier*.
- 500 A Magdalen.
- 501 A Child with a Lamb, by *Sir P. Lely*.
- 502 The Duchess of Brunswick, Sister to George III., by *Angelica Kauffman*.
- 503 A Landscape, by *Van Diest*.
- 504 A Landscape, by *Edema*.
- 505 A Landscape, by *Dankers*.

IN THE NEXT CLOSET ARE

- 506 Twelve Saints, by *D. Fetti*.
- 507 The Doge of Venice in the Senate House, by *Fialetti*.
- 508 View of Windsor Castle.
- 509 Peter in Prison.

THE QUEEN'S PRIVATE CHAMBER.

- 510 Buildings and Figures, by *Ghisolfi*.
- 511 Portrait of a Lady.
- 512 The Queen of Prussia.
- 513 Frederick the Great.
- 514 The Daughter of George II., by *Maignaud*.
- 515 The Infant Duke of Gloucester, by *Sir P. Lely*.
- 516 The Last Supper, by *Bassano*.

* This suite of apartments was in the occupation of the Stadtholder of Holland, during his temporary sojourn in England consequent upon the expulsion of the Dutch Court and Government by the troops of the French Republic. Part of the exiled French Court likewise resided here, for a short interval, about the same period.

- No.
 517 The Daughters of George II., by *Maingaud*.
 518 Frederick Prince of Wales, by *Vanloo*.
 519 View of Rome, Canal Scene, ponte alla Carraja on the Arno Florena, by *Fabier*.
 520 View of Rome, Bridge and Fireworks, Ponte di Trinita, on the Arno Florena, by *Fabier*.
 521 George I., by *Sir G. Kneller*.
 522 George II., by *Sir G. Kneller*.
 523 The Queen of George II.
 524 A Labyrinth, by *Tintoretto*.
 525 A Landscape, by *Dankers*.

THE KING'S PRIVATE DRESSING ROOM.

Hung with Tapestry, representing the Battle of Solebay; and in the centre of the room is a very fine Marble Bust of a Negro, supposed to be a favourite servant of His Majesty William III.*

- 526 Four Doges of Venice, by *Fialetti*.
 527 Over the fire-place, Caroline, Queen of George II.
 528 A Turkey Carpet, by *Maltese*.
 529 Venus and Adonis, by *Gennari*.
 530 Virgin and Child.
 531 A Barrack Room, by *C. Troost*.

GEORGE THE SECOND'S PRIVATE CHAMBER.

- 532 Flower Pieces, by *Baptiste*.
 533 Fruit, with a Monkey and Bird.
 534 Flowers, by *Baptiste*.
 535 Two Flower Pieces, by *Mario da Fiori*.
 536 Fruits, by *M. A. Campidoglio*.
 537 Flowers, by *Baptiste*.
 538 Fruits, by *Van Aelst*.
 539 Fruit, by *M. A. Campidoglio*.
 540 A Flower Piece, by *Bogdane*.
 541 Flowers, by *Baptiste*.
 542 Flowers, by *Van Osterwyck*.
 544 Grapes, by *M. A. Campidoglio*.
 545 A Portrait of a Female with Flowers.
 547 Flowers, by *Baptiste*.
 548 Cattle and Sheep, with Figures.

* In those days a negro servant was held to indicate the wealth and rank of the master. The advance guard of the King's army, in the march from Torbay, was composed of two hundred gentlemen mounted, each attended by a black servant in oriental costume, with turban and feather.

No.

- 549 Blind Man's Buff, by *Pietro Longhi*.
 550 Cattle and Sheep, with Figures.
 551 Attending the Sick, by *Pietro Longhi*.
 552 Still Life, by *Roestraten*.
 553 Boys with Flowers, by *S. Ricci*.

IN THE NEXT CLOSET.

- 554 Lord Holderness.
 555 An Encampment, by *Vander Meulin*.
 556 The Judgment of Paris.
 557 A Portrait of a Gentleman.

THE SOUTH GALLERY.

A fine lofty room, built by Sir Christopher Wren.

- 558 Margaret, Queen of Scots.*
 559 Countess of Lennox,† by *Holbein*.

* Margaret, Queen of Scots, whole length in a brown and yellow dress, holding a small marmozet. She was the eldest daughter of Henry VII., born in 1469, was married to the King of Scots in the fifteenth year of her age, and had for her dowry ten thousand pounds, with a jointure of two thousand pounds. Her royal father, after her marriage by proxy at St. Paul's Cathedral in London, accompanied her to Cole Weston, in Northamptonshire, to the residence of his mother, the Countess; when having bestowed his blessing upon her, with paternal counsel and exhortation, he committed her to the care of the Earls of Surrey and Northumberland, and a numerous retinue, who escorted her to the borders of Scotland, where she was received by the Scottish king. King James being slain in Flodden Field, in 1513, his widow married Archibald Douglas, Earl of Angus, which displeased the then King of England, her brother, Henry VIII., who however, became reconciled to the match, and afforded her and her husband, in their troubles, an asylum in the palace in Scotland Yard.

† Margaret, Countess of Lennox. Full length in black, standing on a rich carpet. This portrait was engraved by the Grainger Society, who gave the following interesting account:—This illustrious lady was united to the royal families of England and Scotland by the ties of a multiplied relationship. The inscription upon her tomb in Westminster Abbey informs us, that she “had to her great grandfather, king Edward IV., to her grandfather, king Henry VII.; to her uncle, king Henry VIII.; to her cousin-german, king Edward VI.; to her brother, king James V., of Scotland; to her son, king Henry I. of Scotland; to her grandchild, king James VI., afterwards James I. of England.” The same authority further tells us that she had to her great grandmother and grandmother two queens, both named Elizabeth; to her mother Margaret, queen of Scots; to her aunt, Mary, Queen of France; to her cousins-german, Mary and Elizabeth, successively queens of England; to her niece and daughter-in-law, Mary, Queen of Scots, from which it will appear that she was the daughter and sole heir of Archibald Douglas, Earl of Angus, by Margaret, daughter of Henry VII. of England, and widow of James IV., of Scotland; and that she was the mother of Henry, Lord Darnley, husband of Mary,

No.

560 Mary Queen of Scots,* by *Zuccharo*.

Queen of Scots, and father of James I., King of Great Britain. The second marriage of Margaret, Queen of Scots, of which marriage the Countess of Lennox was the only issue, was as unfortunate as it was precipitate; the haughty temper and great power of her husband the Earl of Angus soon involved Scotland in confusion, and in the midst of the strife which ensued the queen dowager and the Earl her husband "like banished persons came into England, and wrote to the king, Margaret's brother, Henry VIII., for mercy and comfort." Henry assigned them the Castle of Harbottle in Northumberland, for a residence, and there, on the 20th of October, 1515, the queen was "delivered of a fair lady called Margaret," who is the subject of the present observations. Shortly after her birth her parents separated, and ten years afterwards they were divorced. The queen Margaret who had long before returned to Scotland, then married a third time, and, after some years, again sought for a divorce, but "for the sake of decency" was prevented accomplishing her object by the influence of her son, James V. "Her varied and turbulent life" came to an end in June, 1541. Her daughter Margaret was educated in England under the direction of her uncle, Henry VIII., and at an early age Margaret became involved in the troubles which at that period frequently fell to the lot of the female branches of the royal family. In her twenty-first year, and this is the first incident of any moment that we have found respecting her, she was sent to the tower, for encouraging the addresses of Lord Thomas Howard, son of Thomas Howard, first Duke of Norfolk. How long she continued in prison does not appear, but it was long enough to occasion her health to suffer from distress of mind and the severity of her confinement. Her aspiring suitor, after being attainted of treason for his temerity, died in the Tower in the year 1537. After her release the lady Margaret may be traced as occupying a conspicuous position in the court of Henry VIII. For a young lady of high hopes and personal attractions this was a situation so dangerous at any time, and so peculiarly dangerous during the ascendancy of Catherine Howard, that we learn without surprise that Margaret again fell into trouble in 1541, with Charles Howard, a relation of her former admirer and the queen. Upon this occasion Cranmer and two other members of the council were directed by the king to reprove her for her indiscretion and "overmoche" lightness, and "fynally gyve her advyse to beware the thirde tyme." This formidable communication sufficed to check the rising attachment, and after three years of obedience to the pleasure of her royal patron Margaret's hand was bestowed upon Matthew Stewart, Earl of Lennox, as a reward for the support of the party and policy of Henry VIII., in Scotland. The services which earned the earl the distinction of this royal alliance were of a kind which rendered himself extremely unpopular in his native country, and occasioned his estates to be forfeited, and himself to be outlawed, and until the year 1564, twenty years after his marriage, he was not permitted to return to Scotland. During this long period he and the countess remained in England, pensioners upon the royal bounty for the means of their subsistence and that of their eight children, four sons and four daughters. Almost all their children died in infancy. Their first son, named Henry, after their patron Henry VIII., died "at the age of three quarters of a yeere," on the 28th of November, 1545, and was buried in the chancel of the church at Stepney. Of their eight children, the next son, also named Henry, and Charles, his younger brother, were the only two who arrived at maturity. She died March 20th, 1577, and was buried in Westminster Abbey.

*Mary, Queen of Scots. Full length, in a mourning dress, her left hand resting on a table upon which is placed a breviary, the right hand holding

No.

- 561 The Queen of Francis I., * by *Janet*.
 562 Portrait of a Lady of the Court of Henry VIII., by
Cornelis.
 563 Henry VIII. when young, by *Holbein*.
 564 Portrait of a Lady of the Court of Henry VIII., by
Cornelis.
 565 A Portrait of a Lady of the Court of Henry VIII., by
Cornelis.
 566 Francis I. and the Duchess of Valentino.
 567 A Portrait of a Lady of the Court of Henry VIII., by
Cornelis.
 568 James II. when young, by *Honthorst*.
 569 A whole-length Portrait of a Youth unknown.
 570 The Sleeping Shepherd.
 571 King William III. when young, by *Hanneman*.
 572 Countess of Derby, by *L. de Heere*.
 573 Sir George Carew, by *Holbein*.
 574 Portrait of a Man with a Paper in his Hand.
 575 Portrait of a Gentleman unknown.
 576 The Death of Adonis, by *Van Orley*.
 577 King Edward III.

a rosary. Her name, age (38), and date, 1580, are inscribed on the picture. Mary was daughter of James V. of Scotland and Mary of Lorraine, eldest daughter of Claude, Duke of Guise, and widow of Lewis, Duke of Longueville. She was married to Francis II., King of France, upon which occasion she assumed the title of Queen of England, pretending that Elizabeth was illegitimate, and unworthy to sit on the throne. On the death of her consort Francis II., in 1560, she returned to Scotland, of which kingdom she was queen, and espoused Henry Stuart, Lord Darnley, son to the Earl of Lennox, who became jealous of some familiarities between his queen and David Rizzio, the famous Italian musician, but Rizzio was killed in her presence; after which she became fond of the Earl of Bothwell, who killed the Lord Darnley and married his queen, though she had Prince James by the former. The Scotch Lords drove Bothwell into banishment, who lived very miserably in Denmark; while the Earl of Murray assumed the supreme authority in the name of Prince James, and the queen took refuge in England, where Queen Elizabeth threw her into prison and kept her there eighteen years, when she brought her to trial for being an accomplice in certain conspiracies formed against her person, for which she was beheaded on the 18th of February, 1587, in Fotheringay Castle, in the forty-sixth year of her age. Queen Elizabeth, who among her other excellencies, was an excellent dissembler, immediately despatched a letter to her son, disavowing her privy to his mother's execution. Mary was soon after enrolled among the martyrs of the Church of Rome.

* Leonora, Queen of Portugal, sister of the Emperor Charles V., and afterwards second wife of Francis I. of France, a half length portrait on panel. She is represented in a red satin dress, with a golden stomacher, and white fur round her neck, in her hair pearls and jewels, and in her right hand a letter from her brother, bearing a very complimentary superscription in Spanish: "To the Queen, my sister."

- No
 578 The Virgin and Child, Saint Andrew and Saint Michael,
 by *Jan de Mabuse*.
 579 St. Jerome, by *J. de Hemmesson*.
 580 The Last Supper, by *Young Palma*.
 581 A Warrior on Horseback, by *Mazzolini de Ferrara*.
 582 La Belle Gabriel, Duchess of Beaufort.
 583 A Portrait of a Gentleman unknown.
 584 A Portrait of a Man.
 585 Elizabeth Woodville.*
 586 Children with a Lamb, by *F. Floris*.
 587 Death and the Last Judgment, by *Hemskerck*.
 588 The Judgment of Paris, by *L. Cranach*.
 589 A Portrait, by *A. Durer*.
 590 Head of a Young Man. School of *Van Eyck*.
 591 Lady Vaux, by *Holbein*.
 592 A French Nobleman, by *Holbein*.
 593 A Portrait of Holbein, by *himself*.
 594 Erasmus, by *Holbein*.
 595 Children of Henry VII., by *Mabuse*.
 596 The Martyrdom of St. Sebastian, by *L. Van Leynen*.
 597 Erasmus,† by *Holbein*.
 598 Francis I. of France,‡ by *Holbein*.
 599 Mary Magdalen at the Tomb of Christ, "Touch me not,"
 by *Holbein*.
 600 St. Christopher with Saints, by *L. Cranach*.

* Elizabeth Woodville, widow of Sir John Grey, who was slain in the battle of Bernard's Heath. After his death she applied to Edward IV. for the restoration of his estate, when that monarch fell in love with and married her. The Princess Elizabeth was the fruit of this marriage, who married Henry VII., and thus united the houses of York and Lancaster.

† It was Erasmus who introduced Holbein to this country. Holbein was the intimate friend of Erasmus, and at his request the painter left his native town of Basle and visited London, where Erasmus procured him the patronage of Sir Thomas More. With More Holbein continued for three years, painting various members of the family of his illustrious patron. It was at the house of More that Henry VIII. first became acquainted with Holbein; and being delighted with the productions of his pencil, he took him home and employed him during the remainder of his life.

‡ Francis I. was the son of Charles of Orleans and of Louisa of Savoy, born in 1494. Louis XII. took charge of the infant heir of Angoulême at the death of his father, and afterwards gave him his daughter Claude in marriage. Francis distinguished himself in the defence of the frontiers on the side of Spain and Flanders, and succeeded to the throne at the age twenty-one. A war broke out between him and the Emperor Charles V., in which Francis lost a considerable part of his territories, was made prisoner, and conveyed to Madrid. In 1526 he regained his liberty, and set foot on France a little more than a year after the battle of Pavia, exclaiming "I am yet a king." His second wife was Eleanor, Queen Dowager of Portugal. By his first wife he had three sons and four daughters. He was the patron and friend of art and literature (Leonardo da Vinci is said

- 601 Henry VII. and his Queen; Henry VIII. and his Queen.*
Copy by *Remee* after *Holbein*.
- 602 Joseph Bound, by *Lucas Van Leyden*.
- 603 Frobenus, † by *Holbein*.
- 604 A Portrait of a Lady of the Court of Henry VIII.
- 605 The Battle of Pavia, ‡ by *Holbein*
- 606 Henry VIII., by *Holbein*.
- 607 Virgin and Child, by *J. de Mabuse*
- 608 The Father and Mother of Holbein, by *Holbein*.
- 609 Lazarus Spinola, by *W. Kay*
- 610 Reskeméer, by *Holbein*
- 611 St. Jerome, after *Albert Durer*.
- 612 Nymphs and Satyrs, by *Rubens*.
- 613 Sir Francis Walsingham.
- 614 The Earl of Leicester.
- 615 Sir Peter Carew.
- 616 Queen Elizabeth, § by *Zuccherro*.

to have died in his arms), and possessed a generous and chivalrous spirit. Had he been content to reign in peace, France might have been happy under his rule. He died in 1547.

* This copy, from a large picture by Holbein, painted on the wall at Whitehall in 1537, was made by command of Charles II. In 1697 the original was consumed by the fire which destroyed that palace during the reign of King William III.

† John Frobenus, a German printer, who flourished at Basle in the 16th century, and was greatly esteemed by Erasmus, whose works he printed, as he did those of Augustine and Jerome. He died in 1529. This is one of the finest of Holbein's, and for character and expression equals any of the Italian masters.

‡ Battle of Pavia. At this memorable battle, wherein the Constable de Bourbon, having joined Lannoy, Viceroy of Naples, and Pescara, they attacked the French army then before Pavia, utterly defeated it, and took the French King, Francis I., prisoner. The Emperor Charles V. conveyed him to Madrid, under the hope of exacting an exorbitant sum for his ransom. The King rejected the demand with disdain; and falling sick with anxiety and disappointment, would have died but for the affectionate attentions of his sister who followed him to the place of his captivity, and ministered to his wants. Francis, fearing that he might be induced to submit to terms of peace injurious to his country, sent home a resignation of his crown. This interesting composition may justly be esteemed amongst the greatest historical curiosities of that period, as it describes most faithfully the manner of battalia, when the long pike' muskets and match-locks, and other unwieldy small arms, were in use.

§ Queen Elizabeth is represented with a fan of feathers in her right hand. The canvas is so completely covered with the gaudy and cumbrous ornaments of her dress, that the painter would have found it extremely difficult to introduce a new object. Her hair is of a sandy colour, her complexion rather fair. "A pale Roman nose," says Horace Walpole, "a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingate, and a bushel of pearls, are the features by which everybody knows at once the picture of Queen Elizabeth." This description is truly applicable to the present picture.

- 617 Mary of Lorraine, Mother of Mary Queen of Scots.*
- 618 Portrait of a Gentleman.
- 619 Queen Elizabeth, by *Marc Gerard*.
- 620 The Earl of Nottingham.
- 621 Judge Crooke.
- 622 Portrait of a Lady, by *Sir A. More*.
- 623 The Aunt of the Emperor Charles V., by *Cornelis*.
- 624 Portrait of a Gentleman.
- 625 Portrait of a Lady, by *Sir A. More*.
- 626 Cupids Dancing, by *Wouters*.
- 627 Charles I. and his Queen dining in public, by *Van Bassen*.
- 628 Elizabeth, Daughter of Archduke Charles, born 1577.
- 629 Octagon Portrait of a Gentleman, by *Gonzales*.
- 630 The Emperor Rudolphus II.
- 631 Mary Queen of Scots, by *Janet*.
- 632 Francis II. of France,† by *Janet*.
- 633 Philip II. of Spain,‡ by *Sir A. More*.
- 634 A Scene from a Play, by *Poelenberg*. Supposed to be Charles I. acting.
- 635 Queen Elizabeth, with Allegorical Figures,§ by *L. de Heere*.
- 636 Mary (Queen) when a Child, by *Holbein*.
- 637 Octagon Portrait of a Gentleman, by *Gonzales*.
- 638 A Dying Saint, by *Vandyck*.

* Mary of Lorraine, half length, in a black dress, with a book in her right hand; inscribed on the picture her name and arms, the date 1611. She was the daughter of Claude Lorraine, Duke of Guise, and Antoinette de Bourbon, and married James V., King of Scotland, by whom she had Mary Queen of Scots. This picture was painted for her grandson, King James First of England, from some other portrait. She died in 1560.

† Francis II. was the eldest son of Henry II. and of Catherine de Medici, born in 1543. He married in 1558 Mary Queen of Scots, only daughter of James V. of Scotland. On the death of his father, in 1559, Francis became king, being then sixteen years of age. He entrusted the government to the Duke of Guise and the Cardinal of Lorraine, uncles of Mary Stuart. This was the beginning of the civil and religious wars which desolated France for half a century. Francis died in 1560, of an abscess in his ear.

‡ Philip II. was the son of Charles V.; he married Queen Mary in 1554. Though the abilities of Philip were more adapted to the cabinet than the field, he was generally the dupe of his own politics. His ambition ever prompted him to enterprises which he had neither courage nor address to execute. His bigotry and cruelty were so great that the Low Countries revolted, and those called the United Provinces succeeded in throwing off the Spanish yoke. In 1588 Philip fitted out his famous expedition called the *Invincible Armada*, for the invasion of England. This fleet was nearly all destroyed by the storm or the English ships.

§ An allegorical picture of Queen Elizabeth when 36 years of age. She is represented in a splendid dress, with the orb and sceptre, attended by her maids of honour, at which Venus is abashed, Minerva is astonished, and Juno put to flight.

- 639 Lord Darnley and his Brother Charles Stuart, by *L. de Heere*.
- 640 Portrait of a Lady, supposed to be Mary I., by *Sir A. More*.
- 641 Portrait of a Gentleman, by *Sir A. More*.
- 642 Portrait of a Lady, by *Sir A. More*.
- 643 Children of the King of Bohemia, by *Poelenberg*.
- 644 Portrait of a Lady, by *Sir A. More*.
- 645 The King and Queen of Bohemia dining in public,* by *Van Bassen*.
- 646 Interior, with Figures, by *G. Douw*.
- 647 Cattle in a Landscape, by *Vandevelde*.
- 648 Christ in the House of Martha and Mary, by *Vrieze*.
- 649 Flowers, by *D. Seghers*.
- 650 Adam and Eve, by *A. Vanderwerf*.
- 651 Landscape with a Rainbow, by *Rubens*.
- 652 Buildings in a Garden Scene, by *Steenwyck*.
- 653 The History of Argus, by *F. Floris*.
- 654 Venus and Adonis, by *Rubens*.
- 655 Saint Peter in Prison, *Steenwyck*.
- 656 The Woman taken in Adultery, the Figures by Old *Franks*, the Architecture by *P. Neefs*.
- 657 Windsor Castle, by *Verdussen*.
- 658 Flowers, by *D. Seghers*.
- 659 Female by Candlelight, by *Shalken*.
- 660 Lot and his Daughters, by *Shalken*.
- 661 A Hermit, by *Slinglandt*.
- 662 Dutch Merrymaking, by *Molenera*.
- 663 Cupid and Psyche, by *Vandyck*.
- 664 Holbein, by *himself*.
- 665 Maximilian, Archduke of Austria.
- 666 The Jester of Henry VIII.,† by *Holbein*.

* This very interesting picture exhibits the royal table spread according to the custom of that period, when the sovereign, on stated days, ate in public. The gentleman carver stands on the opposite side of the table from his Majesty; whilst carving a dish he is attacked by the queen's monkey, who, playfully springing upon him, obliges him to hold his head back in a ridiculous position, whilst he yet continues his operation with the knife and fork. The costume of the various attendants, the fashion of the furniture, the taste and form of the silver dishes, and the style of the apartments, afford a complete notion of the manner of living in the great mansions two hundred and fifty years ago. In the background are groups of spectators beholding the royal repast, who are prevented by the yeomen of the guard, with the partisans crossed, from advancing further into the room than the prescribed spot allotted for the gratification of public curiosity.

† William Somers. Among the many curious portraits illustrative of the manners and customs of our ancestors, we know not of one that is more interesting than this. Will Somers stands foremost in the list of those eccentric characters that we read of in the history of the courts of former

No.

- 667 Sir Nicholas Bacon.
- 668 Head of a Youth.
- 669 Flemish Musicians, by *Peter de Hoogh*.
- 670 Saint Peter in Prison, by *Steenwyck*.
- 671 March of an Army, by *Bourgoynone*.
- 672 Cattle in a Landscape, by *M. Carre*.
- 673 Christ Blessing Little Children, by *Huens*.
- 674 Lions in a Landscape, by *R. Savery*.
- 675 A Fruit Piece, by *De Heem*.
- 676 Small whole-length Portrait of a Man, by *F. Hals*.
- 677 Ruins, Goat and Sheep, by *P. Brill*.
- 678 A Landscape with Cattle, by *F. Swaneveldt*.
- 679 Buildings in a Landscape, by *Breughel*.
- 680 Judgment of Paris, by *Rothenhamer*.
- 681 Soldiers in a Landscape, by *Bourgoynone*.
- 682 A Laughing Boy, by *F. Hals*.
- 683 St. Peter in Prison, by *Steenwyck*.
- 684 Flowers with Insects, by *Withoos*.
- 685 A Landscape, by *P. Brill*.
- 686 Nymphs and Satyrs in a Landscape, by *Poelemborg*.
- 687 A Battle Piece, by *Wouwermans*.
- 688 One of the Seasons, by *Breughel* and *Rothenhamer*.
- 689 Portrait of a Gentleman.
- 690 Hay Stacking, by *Wouwermans*.
- 691 Flowers, by *Van Osterwyck*.
- 692 Flower Piece, with Insects, by *Withoos*.
- 693 Nymphs in a Landscape, by *Diétricy*.

times, ycleped jesters or fools, who were privileged by their wit to say severe things, even to the admonishing of their royal masters, when such a liberty from the lips of a wise and good minister would have cost him his head. This extraordinary buffoon is pourtrayed behind a glazed lattice, tapping the glass with his knuckles, seemingly to arrest the passenger, to play off some lively sally of his wit. His countenance is replete with that expression of peculiar humour which speaks a volume upon the character of such whimsical retainers of the court. Will Somers was some time a servant in the family of Richard Farmor, Esq., of Easton Neston, in Northamptonshire, ancestor to the Earl of Pomfret. This gentleman was found guilty, in the reign of Henry VIII., of sending eightpence and a couple of shirts to a priest convicted of denying the king's supremacy, who was then a prisoner in the gaol at Buckingham. The rapacious monarch seized whatever he was possessed of, and reduced him to a state of miserable dependence. Will Somers, touched with compassion for his unhappy master, is said to have dropped some expressions in the king's last illness which reached the conscience of that merciless prince, and to have caused the remains of his estate, which had been much dismembered, to be restored to him. There cannot, perhaps, be a greater proof of the estimation in which our jester was held by King Henry, than the circumstance of his portrait and that of his wife being introduced into the same picture with that of the king and his family now in this palace. (See No. 340 in the Catalogue.)

- No.
 694 Venus presenting Cupid to Diana, by *Swaneveldt*.
 695 A Landscape, by *B. Savery*.
 696 A Penitent received into the Church, by *Barraccio*.
 697 The Destruction of the Children of Niobe, by *Rothenhamer*.
 698 A Landscape, by *Everdingen*.
 699 Judith and Holofernes, by *Teniers*, after *P. Veronese*.
 700 Flower Piece, by *Van Osterwyck*.
 701 Conversion of St. Paul, by *V. Malo*.
 702 Flower Piece, with Insects, by *Withoos*.
 703 The Seasons, by *Rothenhamer*.
 704 A Wild Boar Hunt, by *Snyders*.
 705 Portrait of a Foreign Prince.
 706 Portrait of a Foreign Prince.
 707 Villiers, Duke of Buckingham,* by *C. Janssen*.
 708 Portrait of a Gentleman unknown.
 709 Shakspeare.
 oh no! 710 A Portrait of Raffaele, by himself *and his son*
 711 Sir Theodore Mayerne,* by *Rubens*. *and his son*
 712 Sir Theobald Gorges.
 713 Portrait of a Foreign Prince.

* A half-length, size of life, in the robes of a Knight of the Garter. This portrait is very highly finished, and the colouring is nearly equal to Vandyck. The Duke was assassinated by John Felton, a gentleman of family in Suffolk, in August, 1628. Felton was a lieutenant in the army, commanded by the Duke of Buckingham. The captain of his company being killed at the retreat of the Isle of Rhe, he applied for the command, but was disappointed. This preyed on his mind, and being of an ardent, melancholy temper, he retired from the army with a resolution to despatch the Duke, whom he imagined, from the complaints of the nation, to be a foe to religion and his country. The Duke happened to be engaged in converse with Soubize, and other French gentlemen, a dispute having arisen between them, which, though conducted with temper, produced those gestulations peculiar to that nation. The conference being ended, his Grace turned himself to speak to Sir Thomas Fryar, a colonel of the army who stood near the door, at which instant he was struck in the breast with a knife. He exclaimed—"The villain has killed me,"—drew out the knife, and expired. No one knew who had given the blow, but some imagining it to be done by Soubize, would have stabbed him, had they not been prevented. Near the door a hat was found, containing a declaration that Buckingham was an enemy to the nation, &c. In this confusion, a man was seen walking near the door without a hat, which proved to be Felton. He declared himself to be the assassin, and that he had no adviser or accessory. He was hung at Tyburn, on the 19th of November following, and his body carried to Portsmouth, and there hung in chains without the town.

* Sir Theodore Mayerne, an eminent physician, was born at Geneva, in 1573. He was physician to Henry IV. of France, but on the death of that monarch he came to England, and was appointed physician to James I., who conferred on him the order of knighthood. He continued in the same favour with Charles I., to whom he adhered faithfully in the rebellion. He died in 1655.

- No.
 714 Portrait of a Foreign Prince.
 715 Dutch Boors, by *Hemskerck*.
 716 Portrait of a Youth.
 717 Fruit, and Still Life, by *Cuyp*.
 718 Dead Game, by *Weenix*.
 719 Nymphs in a Landscape, by *Poelenberg*.
 720 A Landscape, by *Huysman*.
 721 One of the Seasons, by *Rothenhamer*.
 722 A Landscape, by *Ferg*.
 723 Discovery of Calisto, by *Breughel*.
 724 A Landscape with Nymphs, by *Poelenberg*.
 725 St. Francis, by *Teniers*.
 726 Jonah under the Gourd, by *Hemskerck*.
 727 Diana and Nymphs asleep, Venus and Cupid escaping, by
Swaneveldt.
 728 A Ruin, by *Viviani* and *Jan Miel*.
 729 A Saint's Head, by *G. Douw*.
 730 A Small whole-length of a Lady, by *Vandyck*.
 731 Dead Game, by *Weenix*.
 732 Grapes, by *Verelst*.
 733 A Sorceress, by *Elsheimer*.
 734 A Landscape, by *P. Brill*.
 735 A Landscape, with Nymphs, by *Poelenberg*.
 736 An Old Woman Reading,* by *G. Douw*.
 737 St. Peter in Prison, by *Steenwyck*.
 738 Lot and his Daughters, by *Poelenberg*.
 739 The Seasons, by *Rothenhamer*.
 740 Interior of a Hall, with Figures, by *Van Delen*.
 741 Inside a Farm House, by *Teniers*.
 742 Louis XIV. on Horseback, by *Vander Meulin*.
 743 Landscape, with Ruins, by *C. Poelenberg*.
 744 Still Life, by *Roestraeten*.
 745 Sea Piece (Sketch), by *Vandevelde*.
 746 A Landscape, by *Wynants*.
 747 A Battle Piece, by *Parcelles*.
 748 The Murder of the Innocents, by *Old Breughel*.
 749 Interior of a Church, by *Steenwyck*.
 750 The Woman taken in Adultery, by *Dietricy*.
 751 A Landscape,† by *Holbein*.
 752 A Woman milking a Goat, by *Berghem*.
 753 An Incantation, by *J. Bos*.

* She has fallen asleep while reading. The picture is elaborately finished. The works of Gerard Douw are remarkable for their high finish, delicate execution, and lightness of handling.

† A perfect gem of Holbein's, with a vividness of nature very remarkable, and giving an excellent idea of an English farm-house of the period.

- No.
 754 Sea Piece (Sketch), by *Vandevelde*.
 755 Sea Piece, a Calm, by *Vandevelde*.
 756 David with Goliath's Head.
 757 Alderman Lemon.
 758 A curious Portrait of a Child Two Years old.
 759 James Stuart,* by *B. Luti*.
 760 Danæ.
 761 A Man in a large Ruff.
 762 Prince Rupert when a Boy,† by *Mytens*.
 763 James I., by *Van Somer*.
 764 The Queen of James I., by *Van Somer*.
 765 Elizabeth, Queen of Bohemia, Daughter of James , by *Derick*.
 766 Peter Oliver the Painter,‡ by *Hanneman*.
 767 Portrait of Cornelius Kettle.
 768 Lord Falkland, after *C. Janssen*.
 769 James I. in his Robes; small copy of Picture at Ham House, by *Read*.
 770 A Dutch Gentleman, by *Vander Aelst*.
 771 Head of a Saint, by *Parmegiano*.

THE ANTE ROOM.

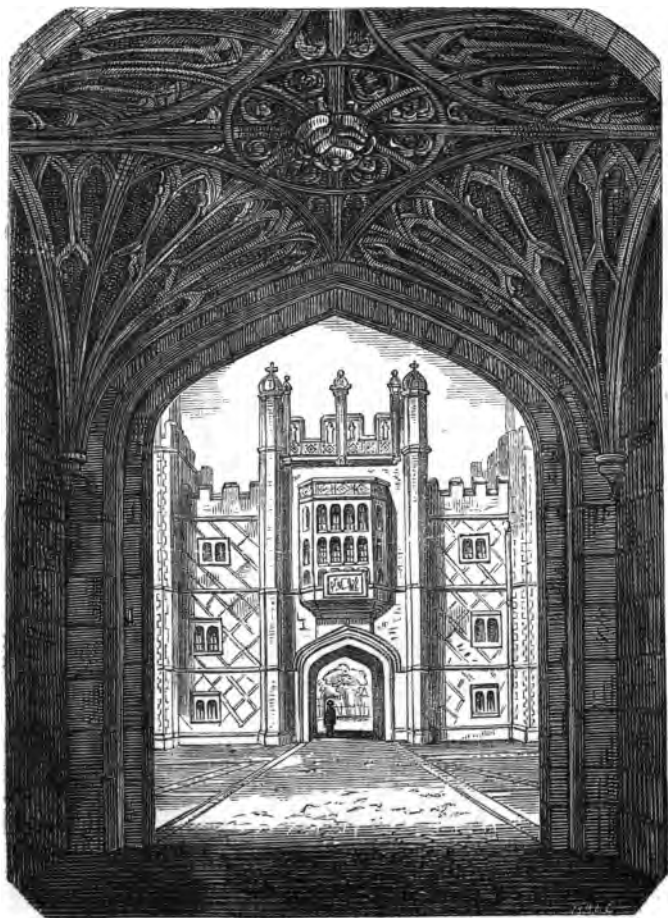
(Adjoining South Gallery.)

- 772 Lot and his Daughters, after *Guido*

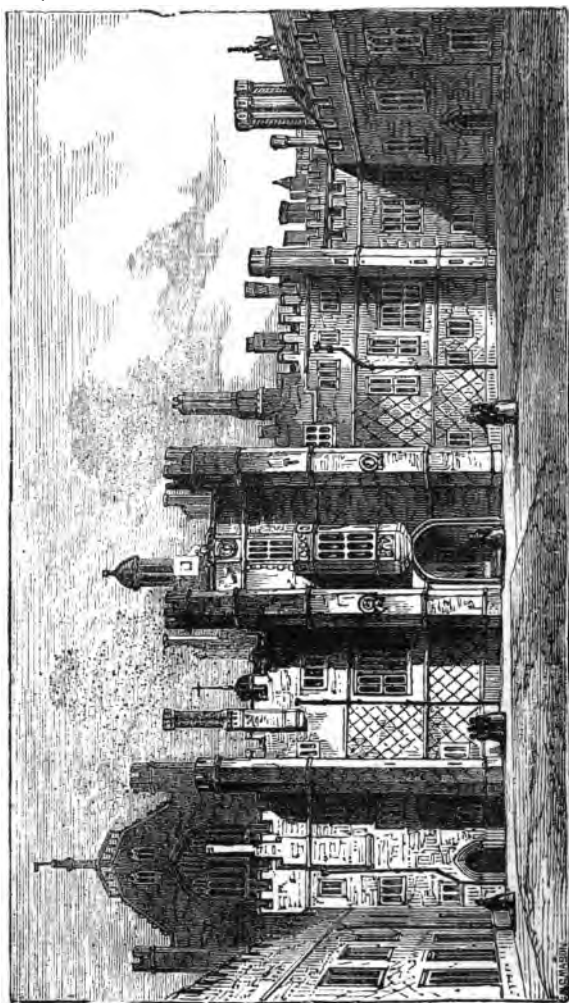
* James Francis Edward, son of James II., called the Old Pretender, born June 10th, 1688, was soon after created Prince of Wales; he was taken by the Queen, his mother, into France, where he was educated in the Roman Catholic religion, which cost him the crown of these realms. He was a youth of thirteen years of age at his father's death, when Louis XIV. proclaimed him successor to the British dominions. He had abilities still less than his father. During the latter years of his life he resided entirely at Rome, where he led a quiet life, although the hope of ascending the throne of England seems never wholly to have left him. He was the last of the Stuarts that received kingly honours, and died at Rome in 1765.

† Prince Rupert, when a boy. This gallant prince early entered into military life, serving at the siege of Rhinberg, under Henry, Prince of Orange, when only in his fourteenth year. He commanded a regiment whilst yet a youth in the German wars, and was taken prisoner at the battle of Vlotha, remaining captive three years. He came to England at the commencement of the civil wars, and served his uncle Charles I. with great bravery, by whom he was created Earl of Holderness and Duke of Cumberland. His harshness, however, lost him the King's favour, and he left England; but in the reign of Charles II. his bravery and good conduct made ample atonement for his former errors. He was born at Prague, in 1619, and died Vice-admiral of England and Constable and Governor of Windsor Castle in the year 1682.

‡ Son of Isaac Oliver, miniature painter. Instructed by his father he became superior in the art to him and every other of his contemporaries. He died in 1660.

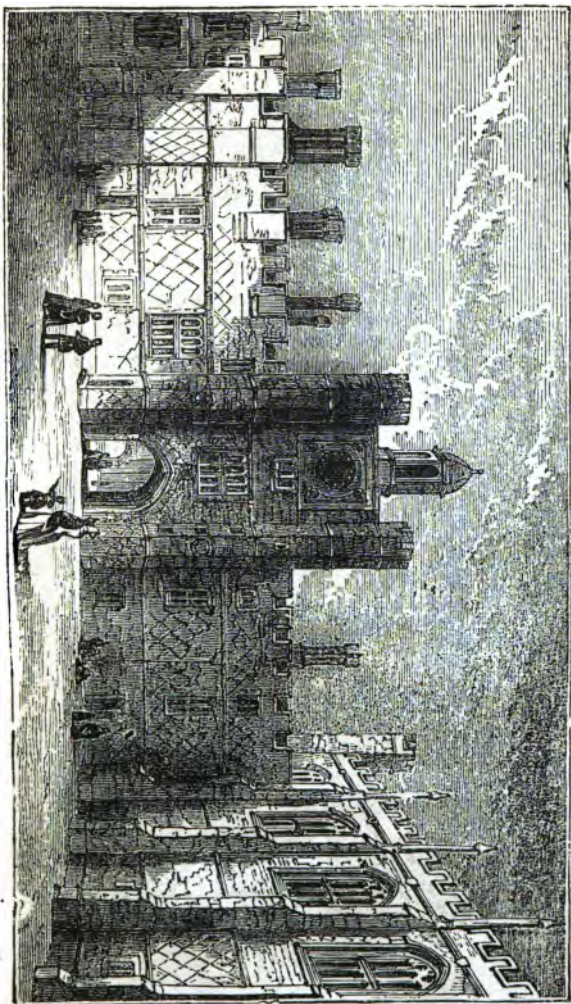


CLOCK COURT.



EAST VIEW OF THE ENTRANCE COURT.

WEST VIEW OF THE CLOCK COURT.





KING'S STAIRCASE.

- No.
 773 Joseph Interpreting the Dream of the Chief Butler and Baker.
 774 Prometheus Chained to a Rock, by *Young Palma*.
 775 Portrait of a Prince.
 776 Edward IV., by *Belchamp*.
 777 Portrait of a Lady.
 778 The Apostles at the Tomb, by *Van Orlay*.
 779 Duns Scotus, by *Spagnoletto*.
 780 A Landscape, by *Oldenburg*.
 781 Magdalen, by *Lely*.
 782 A Sea Piece, by *Parcelles*.
 783 A Female with a Helmet, by *Pordenona*.
 784 The Interview of Henry V. with the Princess of France, by *Kent*.
 785 The Palace of Prince Maurice of Nassau at Cleves, by *Oldenburg*.
 786 Judith with the Head of Holofernes, by *Guido*.
 787 The Destruction of Popery by the Evangelists.
 788 The Marriage of Henry V., by *Kent*.
 789 Diana.
 790 Diana, after *Titian*.
 791 Lucretia.

THE MANTEGNA GALLERY.

(Late Portrait Gallery.)

- 792 William III. when a Boy.
 793 Jane Shore.*
 794 Portrait of a Man with a Large Beard.
 795 Frederick, Prince of Wales, when Young.
 796 Portrait of a Lady.
 797 The Triumphs of Julius Cæsar, consisting of nine pictures in water-colours, painted by *Andrea Mantegna*, for the Marquis of Mantua; they are the most esteemed of his works, and were purchased with the rest of that celebrated collection by Charles I. for £80,000.

* The beautiful and unfortunate mistress of Edward IV. was the daughter of a London citizen, and wife of a rich goldsmith in Lombard-street. After the King's death she became attached to Lord Hastings. When Hastings fell under the displeasure of Richard III., who accused them of witchcraft, after undergoing the form of a mock trial, she was made to do penance at St. Paul's in a white sheet, her property confiscated, and was reduced to the greatest distress. It is not known when she died; but it is certain she was living in the time of Henry VIII.

* This distinguished little personage was born in 1619, at Okenham, in Rutlandshire. John Hudson, his father, who kept and ordered the baiting bulls for George, Duke of Buckingham, the then possessor of Burleigh on the Hill, in the above county, was a very proper man, says Fuller, broad shouldered and chested, though his son never arrived at a full ell in stature. Wright, also in his History of Rutlandshire, speaking of the father, remarks that he was a person of lusty stature as well as all his children, except Jeffrey, who when seven years of age was scarcely eighteen inches in height, yet without any deformity, and wholly proportionable. Between the age of seven and nine he was taken into the service of the Duchess of Buckingham, at Burleigh, where, says Fuller, he was instantly heightened, not in stature, but in condition, from one degree above rags into silk and satins, and two tall men to attend him. Shortly afterwards he was served up in a cold pie, at an entertainment given to Charles I. and his Queen Henrietta Maria, in their progress through Rutlandshire, and was then, most probably, presented to the Queen, in whose service he continued for many years. At a masque given at court the King's gigantic porter drew him out of his pocket, to the surprise of all the spectators. Thus, favoured by royalty, the humility incident to his birth forsook him, which made him that he did not know himself, and would not know his father, and which, by the King's command, caused, justly, his sound correction. In 1630 he was sent into France, to fetch a midwife for the Queen; but on his return he had the misfortune to be taken at sea by a Flemish pirate, who carried him a prisoner to Dunkirk. On this occasion he lost property to the value of £2,500, which he had received in presents from the French court. This event furnished a subject for a poem; in two cantos, to Sir William D'Avenant, who entitled it "Jeffreidos," and has described our diminutive hero as engaged in a battle with a turkey cock, from whose inflated rage he was preserved by the midwife. After the commencement of the civil wars he became a captain of horse in the royal army, and accompanied the Queen to France. Here he had the misfortune to engage in a dispute with Mr. Crofts, brother to the Lord Crofts, who accounting him the object not of his anger, but contempt, accepted his challenge to fight a duel; yet coming, said Walpole, to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued; and the appointment being on horseback, with pistols, to put them more on a level, Jeffrey, with the first fire, shot his antagonist dead. For this Jeffrey was first imprisoned, and afterwards expelled the court. He was now about thirty years old, and, according to his own affirmation, had never increased anything considerable in height since the age of seven. New misfortunes, however, awaited him, and accelerated his growth, though at such mature years. He was a second time made captive at sea, by a Turkish rover; and having been conveyed to Barbary, was there sold as a slave, in which condition he passed many years, exposed to numerous hardships, much labour, and frequent beating. He now shot up in a little time to that height of stature which he remained at in his old age, viz., about three feet and nine inches; the cause of which he ascribed to the severity he had experienced during his captivity. After he had been redeemed he returned to England, and lived for some time in his native county, on some small pensions allowed him by the Duke of Buckingham and other persons of rank. He afterwards removed to London, where, during the heats occasioned by the examination into the Popish plot discovered by Titus Oates, he was taken up as a papist, and committed to the Gate House, where he lay a considerable time. He died in 1682, shortly after his release, in the sixty-third year of his age.

- No.
 799 Portrait of a Gentleman.
 800 Portrait of a Lady unknown.
 801 Portrait of a Lady unknown.
 802 Portrait of a Lady unknown.
 803 Sir John Parker, a Gentleman Pensioner to Queen Elizabeth and James I., and by that King made Captain of Pendennis Castle in Cornwall. Inscribed on the picture, his motto, "*Pro Fide et Patria*," also his arms, and the date 1589. Painted by *Jerónimo Custodis*, of Antwerp, an Artist quite unknown in England.
 804 Fair Rosamond Clifford.*
 805 An Italian Gentleman, by *G. Pens.*
 806 George I.
 807 A Portrait of a Man in Armour, at the age of 72, the date 1617.
 808 The Schachner of Austria.
 809 A Lady with a Fan of Feathers in her Hand.

THE QUEEN'S STAIRCASE

An Ornamental Ceiling, painted by *Vick*; also a large Painting representing

- 810 Charles I. and his Queen, as Apollo and Diana, sitting in the Clouds; the Duke of Buckingham under the figure of Mercury introduces to them the Arts and Sciences, while several Genii drive away Envy and Malice, by *G. Honthorst*.

THE QUEEN'S GUARD CHAMBER.†

- 811 The Triumph of Bacchus, by *Ciro Ferri*.
 812 Frederick, Prince of Wales, at an Entertainment, by *Vanderbank*.
 813 C. F. Abel, an Eminent Musician and Composer,‡ by *Robinaeu*.

* Fair Rosamond was the daughter of Walter de Clifford, Baron of Hereford. She was the favourite mistress of Henry II., who is reported to have secreted her in a labyrinth, at the Palace of Woodstock, where, according to some writers, she was discovered and poisoned by Eleanor, queen of that monarch; but it seems more certain that she died in a nunnery of Godstow, in Oxfordshire. She had two sons by Henry; William called Long-Sword, and Jeffrey, who became Archbishop of York.

† A room of magnificent size, with an elegantly ornamented ceiling. The mantelpiece is supported by yeomen of the guard. It assumed its present appearance in the reign of King George II.

‡ Charles Frederick Abel, an eminent German musician, whose composi-

No.

- 814 A Landscape, by *Van Dyck*.
- 815 A Portrait of G. Romano.
- 816 A Portrait of Michael Angelo.
- 817 Jacob's Departure from Laban, by *F. Laura*.
- 818 A curious Portrait of a Child, by *G. C. Millani*.
- 819 A Portrait of Tintoretto.
- 820 Hungarians at the Tomb of Ovid, by *Schoonefield*.
- 821 A Portrait of Del Vaga.
- 822 A Temple with Figures.
- 823 A Portrait of a Lady in a large Ruff.
- 824 John Locke,* by *Sir G. Kneller*.
- 825 The Assumption of the Virgin, by *D. Calvert*.
- 826 Frederick, Prince of Wales, when young.
- 827 Ferry Boat and Fishermen, by *Van Dyck*.

tions will be ever held in the highest estimation by the lovers of harmony, came to England about the year 1760. He excelled on the viol di gamba, a small six-stringed violoncello. The following anecdote is related of him:—That being invited by the Earl of Sandwich, after dinner the merits of different musical instruments were canvassed, and his lordship proposed that each one should mention his favourite. One after another did so; and harps, pianofortes, organs, clarionets, found numerous admirers; but the indignant Abel heard not a word of the viol di gamba. He could no longer restrain himself, but suddenly rose in great emotion, exclaiming as he left the room, "O dere de brute in der world, dere be those who no love de king of all de instruments." He died June 20th, 1787.

* John Locke, a celebrated philosopher, was born in 1632, and educated at Christ Church, Oxford. After taking his degree in Arts, he entered on his study of physics, in which he made great proficiency. Lord Ashley, afterwards Earl of Shaftesbury, became his patron, and urged him to apply to the study of politics; he followed his advice, and soon rendered himself serviceable to his lordship and his party, who, having obtained the grant of Carolina, employed him in drawing up the constitution for the government of that province. Lord Shaftesbury, being made Lord Chancellor in 1672, made Mr. Locke Secretary of Presentations, which place he lost the year following, when his patron was deprived of the Great Seal. He continued his Secretaryship of the Board of Trade. In 1674 that commission was dissolved, and Mr. Locke being in an ill state of health went to Montpellier, and continued abroad till 1679, when he was sent for by Lord Shaftesbury, who was appointed President of the Council; but in 1682 that nobleman, to avoid a prosecution for high treason, withdrew to Holland, and was accompanied by his unalterable friend, Mr. Locke. In 1685 the English envoy demanded him of the States of Holland, on suspicion of his being concerned in Monmouth's rebellion, which occasioned him to keep himself private several months, during which time he was employed in preparing for the press his "Essay on Human Understanding," which, however, was not published till after the Revolution, when he returned to England, and was made Commissioner of Appeals. In 1695 he was appointed one of the Commissioners of Trade and Plantations, and he might have had other preferment, but the state of his health led him to decline the advantageous offers that were made him. He spent the latter years of his life in Essex, devoting his time to study, particularly the Holy Scriptures. In this retirement he also wrote several of his works, and died there in 1704.

- No.
 828 George II., by *Zeeman*.
 829 A Ruin, by *Viviani* and *Jan Miel*.
 830 The Duke of Gloucester, by *Kneller*.
 831 General Spalken.
 832 Haydn, the Composer.
 833 A Landscape, by *Edema*.
 834 The Queen of George II., by *Zeeman*.
 835 St. John with the Lamb, by *Kneller*.
 836 A Shepherd, by *Collins*.
 837 A Landscape, by *Loten*.
 838 A Shepherdess, by *Collins*.
 839 Pope Benedict XIV.,* by *P. Battoni*.
 840 A Landscape, by *Edema*.
 841 Sacrificing a Calf, by *De Gelder*.
 842 Frederick II. of Prussia.
 843 Robert Boyle,† by *Kersboom*.
 844 A Landscape—the Devil sowing Tares amongst the Wheat, by *Van Uden*.
 845 George, Prince of Denmark, by *Dahl*.
 846 Sir Isaac Newton,‡ by *Sir G. Kneller*.

* Benedict XIV. was born at Bologna in 1675, of the noble family of Lambertini. In 1728 he received a cardinal's hat, and in 1731 was nominated Archbishop of Bologna. On the death of Clement XII. the cardinals were a long time deliberating on the choice of a successor. Lambertini, by way of quickening them, said, "Why do you waste your time in discussion? If you wish for a saint, elect *Gotti*—a politician, choose *Aldrovandus*—a good companion, take me." This sally pleased them so much that they elected him at once. He reformed many abuses, introduced good regulations, cultivated letters, encouraged men of learning, and was a liberal patron of the fine arts. He died in 1758. This portrait was bequeathed by the Cardinal of York, the last of the Stuarts, to his Majesty George IV.

† Robert Boyle, the seventh son of Richard Boyle, Earl of Cork, was born on the 25th of January, 1626, at Lismore, in the province of Munster, the same year in which Lord Bacon died, and seems to have inherited the penetrating and inquisitive genius of that illustrious philosopher. We are at a loss which to admire most, his extensive knowledge or his exalted piety. These excellencies kept peace with each other, but the former never carried him to vanity, nor the latter to enthusiasm. Religion never sat more easy upon a man, nor added greater dignity to a character. He particularly applied himself to chemistry, and made such discoveries in that branch of science as can scarce be credited upon less authority than his own. His doctrine of the weight and spring of the air, a fluid on which our health and our very being depends, gained him all the reputation he deserved. He founded the theological lecture which bears his name. He died on the 30th of December, 1691, and was buried in St. Martin's-in-the-Fields, and a funeral sermon was preached on the occasion by Dr. Burnet.

‡ Sir Isaac Newton, the prince of philosophers, born at Woolsthorpe, in Lincolnshire, on Christmas-day, 1642. He made great discoveries in astronomy, optics, and the mathematics; his private character was truly

847 River Scene, with Castle, by *Van Diest*.

848 Charles XII. of Sweden.*

amiable, modest, and unassuming; he seemed ignorant that his genius raised him far beyond those who are generally classed as learned men. Sir Isaac lived under the governments of Charles I., the Commonwealth of Oliver Cromwell, Charles II., James II., William and Mary, Queen Anne, and George I. It is well known that William personally disliked him. Queen Anne valued him as the most eminent man breathing; but she did not deviate from the court routine to show her regard, and merely distinguished him by knighthood. This great man, rich in deeds and full of years, died March 20th, 1726, at Richmond, after retaining the use of his faculties till within the last forty-eight hours of his life. His corpse was removed to the Jerusalem Chamber, and thence to Westminster Abbey; the Chancellor, the Dukes of Montrose and Roxburgh, the Earls of Pembroke, Sussex, and Macclesfield supporting the pall. In the Abbey is an elegant monument; with appropriate figures, to his memory, executed by Rysback, with the following inscription:—

“Here is deposited Sir Isaac Newton, Knight, who, by the light of mathematical learning, and a force of mind almost divine, first explained the motions and figures of the planets and planetary orbits; the paths of the comets, the tides, and the ocean; and discovered what no one before had ever suspected, the difference of the rays of light, and the distinction of colours thence arising. He was a diligent, faithful, and penetrating interpreter of Nature, of antiquity, and the Holy Scripture. By his philosophy he asserted the Majesty of God, the greatest and most glorious of all Beings, and by his morals expressed the simplicity of the Gospel. Let mortals congratulate themselves that there has been so great, so good a man, the glory of the human race.”

* Charles XII. was born in 1682, and from his childhood had an ambition to imitate Alexander the Great. He came to the throne at the age of fifteen, and at his coronation snatched the crown from the hands of the Archbishop of Upsal and put it on himself. His youth presented a favourable opportunity to Russia, Denmark, and Poland to form a confederacy against him. The young hero, undaunted at this alliance, attacked each in turn, beginning with Denmark, which produced a peace with that power. In 1700 he obtained an astonishing victory over the Russians at Narva; and though his force consisted only of 8,000 he attacked them in their entrenchments, slew 30,000, and took 20,000 prisoners. His next enterprise was against Poland, and after several battles he dethroned Augustus, and placed Stanislaus upon the throne. Charles would have done prudently in contenting himself with the glory of these actions after the peace of 1706, but a portion of madness entered into his character, and he formed the romantic resolution of humbling Peter the Great. He at first obtained some signal advantages, but at length experienced a terrible defeat at Pultowa in 1709. Almost all his troops were either slain or taken prisoners; he was wounded himself in the leg, and was carried off in a litter. Charles sought an asylum in Turkey, where he was entertained by the Grand Seignior, who provided for him a residence at Bender, where his conduct was so violent that he was ordered to leave the Turkish territories, which he refused. On this the Grand Seignior directed that he should be forced away; but Charles, with his retinue, formed an encampment, and resisted the attack of the janizaries, till superiority of numbers obliged him to take shelter in his house, which he defended with great spirit, and did not yield till fire was set to the premises. He then sallied out sword in hand, but being entangled by his long spurs he fell and was taken prisoner. He was

- No.
 849 Christ at the Well, after *Correggio*.
 850 The Triumph of Venus, Bacchus, and Ariadne, by
Romanelli, after *Guido*.
 851 The Tribute Money, by *Dietricy*.
 852 Sir Peter Lely, by *himself*.
 853 The Woman of Samaria.
 854 A Portrait of a Youth at the age of 17, inscribed on the
 Picture "Genus et Genius, 1617."
 855 A whole-length Portrait of a Child with a Wreath of
 Flowers in her hand.
 856 Building with Figures.
 857 A Portrait of Holbein.
 858 A Portrait of a Man unknown.
 859 The Rape of the Sabines, by *Rothenhamer*.
 860 Portrait of a Lady.
 861 Ruins and Figures, by *Domenichino*.
 862 A Portrait of Sir Peter Lely, by *himself*.
 863 Venus and Satyr, by *Albano*.
 864 Cherries in a Dish, by *Daniel Nes*.
 865 The Holy Family, by *F. Lauri*.

THE ANTE-ROOM.

(Adjoining Queen's Guard Chamber.)

- 866 Rear-Admiral Sir Charles Knowles's Squadron attacking
 Port Louis in St. Domingo, March 8, 1743. By
Paton.
 867 Rear-Admiral Sir Charles Knowles's Action with a
 Spanish Squadron off the Havannah, in the Isle of
 Cuba, Oct. 1, 1748. By *Paton*.
 868 Frederick the Great.

treated with more respect than he deserved, and after being kept as a prisoner ten months, requested leave to return to his dominions, which was readily granted. His arrival diffused universal joy in his kingdom, though he found it in a wretched condition. In 1716 he invaded Norway, but after penetrating to Christiana was obliged to return to Sweden. He resumed the attack in the winter of 1718, but was killed by a cannon-shot at the battle of Frederickshall, December 11, aged 36 years, having reigned 21. Charles was liberal, active, and firm, but rash, obstinate, and cruel. He was never intimidated even in the midst of the greatest dangers. At the battle of Narva he had several horses shot under him, and as he was mounting upon a fresh one he said, "These people find me exercise." When he was besieged at Stralsund, a bomb fell into the house while he was dictating to his secretary, who immediately dropped the pen in a fright. "What is the matter?" said Charles. "Oh, the bomb!" answered he. "The bomb," says the king; "what have we to do with the bomb? Go on."

- 869 St. John in the Wilderness, by *Huens*.
- 870 A Battle Piece, by *Huens*.
- 871 The Shepherd's Offering, by *Zuccherò*.
- 872 Portrait of a Gentleman unknown.
- 873 View in the West Indies, by *F. Post*.
- 874 Italian Peasants, by *M. A. Battaglia*.

THE QUEEN'S PRESENCE CHAMBER.

- 875 Over the doors are four pictures, representing George III. reviewing the Fleet at Portsmouth, by *D. Serres*.
- 876 Charles I. returning from Spain, by *H. C. Vroom*.
- 877 The Close of the Action of November 4, 1805, in which Sir Richard Strachan, with 4 Ships of the Line and 4 Frigates, captured 4 French Ships of the Line; the Hero, Captain Gardner, took a distinguished share in this Action, and suffered a greater loss of men than the other ships, by *Pocock*.
- 878 The Commencement of Sir Robert Calder's Action, July 22, 1805, at the time when the leading Ship, the Hero, Captain Gardner, had found herself, on the clearing of the fog, near the van of the combined fleet, which was composed of the Spanish Division, which the Hero engaged. The *Ajax*, *Triumph*, and *Barfleur* are the other British ships represented, and the *Sirius* frigate, which was fired at by the *Espana*, the fourth ship of the Spaniards, by *Pocock*.
- 879 A British Ship engaged with three Spanish Vessels, by *Vandevelde*.
- 880 The Close of the same Action, by *Vandevelde*.
- 881 The Destruction of a Dutch Merchant Fleet and two Ships of War, and the Town of Bandaris, on the Coast of Holland, by Admiral Sir R. Holmes, on the 29th of July, 1666, by *Vandevelde*.
- 882 The Battle of August, 1678, in which Prince Rupert commanded the French and English, the former of which kept out of the Action, and the brunt was borne by Sir E. Spragge against Van Trump; both were obliged to change their ships, and Spragge was drowned in doing so to change his flag to a fresh ship, by *Vandevelde*.
- 883 View on the Thames, Fleet Ditch, by *James*.
- 884 View on the Thames, comprising Old London Bridge, Fishmongers' Hall, and the Monument, by *James*.
- 885 A View on the Thames.
- 886 A Sea Piece, by *D. Serres*.

- No.
 887 River in Holland, by *Solomon Ruysdael*.
 888 An Action between a British Ship and a Dutch Fleet, by *Vandevelde*.
 889 The Royal Yacht in a Storm, commemorating the interesting historical event of her late Majesty Queen Charlotte coming to England to be married to George III., in 1761, by *Wright*.
 890 An Action between the English and Dutch, by *Vandevelde*.
 891 A Sea Piece.
 892 The Commencement of the Battle of Camperdown, "Lord Duncan's Victory."
 893 A Sea Piece, by *Elliot*.
 894 The Action between the *Arethusa* and *La Belle Poule*.
 895 A Small Sea Piece, by *Swaine*.
 896 A Sea Piece, by *Vandevelde*.
 897 A Sea Piece, by *Swaine*.
 898 The Day after the Battle of Trafalgar, by *Huggins*.
 899 The Close of the Battle of Trafalgar, by *Huggins*.
 900 An Action between English and Dutch, by *Vandevelde*.
 901 A Sea Piece, by *Monamy*.
 902 The British Fleet attacking the French Fleet in a Harbour, by *Vandevelde*.
 903 A Sea Piece, by *Elliot*.
 904 The Battle of Camperdown—the Close of the Action, by *J. T. Serres*.
 905 A Sea Piece, by *J. T. Serres*.
 906 Views in Holland.
 907 A Sea Engagement, by *Parcelles*.
 908 Two Pictures, representing the Burning of the French Ships, *Soleil Royal*, *Admirable*, and *Conquérant*, by fire-ships and boats, at La Hogue, May 23, 1692, under the command of Sir G. Rooke and Sir R. Delavel, detached from Admiral Russell's Fleet—and the destruction of seven more of the French Ships by the boats on the following day.
 909 The Burning of a Fleet in a Harbour, by *Vandevelde*.
 910 The Burning of a Fleet, by *Vandevelde*.
 911 The Burning of a Fleet, by *Vandevelde*.
 912 The English Fleet attacking the Dutch Fleet in a Harbour, by *Vandevelde*.
 913 Sea Piece, by *Brooking*.
 914 View of Greenwich Hospital, Church, and Park, by *James*.
 915 A Sea Piece, by *Monamy*.
 918 View of the Thames at Greenwich.
 919 View in St. James's Park, the Horse Guards, Westminster Abbey, &c., by *James*.

No.

- 920 View of the Thames at the Tower.
- 921 View on the Thames, comprising Old Somerset House and the Temple Gardens, by *James*.
- 922 View of the Thames at the Temple.
- 923 View on the Thames, the Savoy Palace, Old Somerset House, the New Church in the Strand, and St. Clement's, by *James*.
- 924 A Sea Piece.
- 925 View on the Thames, comprising Westminster Bridge, the Hall and Abbey, Whitehall, Hungerford Stairs, Adelphi, and the Waterworks, by *James*.
- 926 A Dockyard, by *Cleveley*.
- 927 Deptford Dockyard, by *R. Paton*.
- 928 Blackwall, by *J. T. Serres*.
- 929 Portsmouth Dockyard, by *R. Paton*.
- 930 Sheerness Dockyard, by *R. Paton*.
- 931 Chatham Dockyard, by *R. Paton*.
- 932 Woolwich Dockyard, by *R. Paton*.

THE GREAT HALL.

This splendid Gothic hall, designed by Wolsey, and finished by Henry VIII., when Anne Boleyn was in the height of favour, is one hundred and six feet long, forty wide, and sixty high; the roof is very elaborately carved, and richly decorated with the arms and badges of Henry VIII., and strikes every eye with its magnificence, the grandeur of its proportions, and the propriety of its ornaments.

It was used as a theatre during the reigns of Elizabeth and James I., and there is a tradition that some of the plays of the immortal Shakspeare were first acted in this hall; it was fitted up as a theatre by George I. in 1718. It was intended that plays should have been acted there twice a week during the summer season by the king's company of comedians, who were commanded to attend for that purpose; but the theatre was not ready till nearly the end of September, and only seven plays were performed in it that season. It was opened on the 23rd September with the tragedy of *Hamlet*. On the 1st of October, *Henry VIII.*, or the *Fall of Wolsey*, was represented on the very spot which had been the scene of his greatest splendour. The other plays were—*Sir Courtly Nice*, on the 6th; *The Constant Couple*, on the 9th; *Love for Money*, on the 13th; *Volpone or the Fox*, on the 16th; and *Rule a Wife and Have a Wife*, on

the 23rd. The king paid the charges of the house, and travelling expenses of the actors, amounting in the whole to £50 a night; besides which he made a present of £200 to the managers for their trouble. It was never used afterwards, except for one play, performed on the 16th of October, 1731, for the entertainment of the Duke of Lorraine, afterwards Emperor of Germany.

In 1829, the parish of Hampton obtained permission of George IV. to fit it up for divine service during the rebuilding of Hampton church, and it was used as the parish church for about two years.

The walls are hung with a fine specimen of arras tapestry, in eight compartments, the arabesque borders of which are most beautiful—the subject, the History of Abraham.

The first represents God appearing to Abraham, and blessing him.

The second, the birth of Isaac, the circumcision of Isaac, and the expulsion of Hagar and Ishmael.

The third, Abraham sending his servant to seek a wife for his son Isaac.

The fourth, the Egyptians sending away Abraham and Sarah with gifts.

The fifth, Abraham entertaining three angels.

The sixth, Abraham purchasing the cave of Machpelah for a burying-place.

The seventh, Abraham and Lot parting.

The eighth, Abraham offering up Isaac.

The design is German or Flemish, and very probably by *Bernard Van Orley*, born at Brussels, who went to Rome when very young, and became a disciple of the illustrious *Raphael*.

The tapestry at the entrance of the hall is of a much earlier date, the design of the school of *Albert Durer*, and is in excellent preservation.

On the top of the screen are five pieces of tapestry; the three centre pieces are the arms of Cardinal Wolsey, and one at each end representing the arms of Henry VIII.

Also small whole-length portraits of Queen Jane Seymour, Henry VIII., Cardinal Wolsey, and Queen Elizabeth.

Around the hall are stags' heads carved in wood, with very fine antlers of the red deer and the elk, above which are banners displaying the arms and badges of Wolsey, and the different offices which he held under the Crown.

At the west end of the hall, over the gallery, is a group of armour, halberds, pikes, and banners.

The stained glass window, by *Mr. Willement*. In the centre, a whole-length portrait of Henry VIII., and the compartments on each side representing the arms and mottoes of his six queens; the lower compartments the arms of Edward VI., Philip and

Mary, and Queen Elizabeth, with the Tudor rose, portcullis, and fleur-de-lis.

In the two small windows within the gable are the arms of the order of St. John of Jerusalem.

The arms of the Lord Thomas Dora, Prior of the Order, who sold the manor of Hampton to Cardinal Wolsey.

The arms of the See of York.

The private arms of Thomas Wolsey, Cardinal, and Archbishop of York.

At the upper or east end over the door a carved stone bracket, inscribed "Seynt George for Merrie England," on which stands our patron saint in armour, vanquishing the dragon, composed of swords and ramrods. On each side, standing on a corbel, a whole-length figure clothed in armour of the time of Queen Elizabeth and Charles I.

The upper windows at the east end are the arms of the kingdom of France; the arms of the kingdom of England; the arms of the lordship of Ireland; and the arms of the principality of Wales.

The great window, with fourteen compartments—in the centre of the upper part is a half-length portrait of Henry VIII., holding the sceptre and sword, under which are his arms surmounted by the red and white rose. The compartments on the left side are, the arms of Henry VII., and his badge the red dragon; the arms of Margaret, Countess of Richmond; the arms of John Beaufort, Duke of Somerset and his badge and portcullis. On the right are the arms of Elizabeth of York; the arms of King Edward IV.; the arms of Richard, Duke of York. In the lower compartments are the white greyhound of the House of Lancaster, supporting a banner charged with a portcullis; the arms of John Beaufort, Earl of Somerset; the arms of John, Duke of Lancaster; the arms of King Edward III.; the arms of Edmond, Duke of York; the arms of Richard, Earl of Cambridge: the white lion of the House of York, supporting a banner charged with a falcon within an open fetterlock.

At the upper end of the south side is a large oriel window, very much admired for its fine carved Gothic canopy of beautiful tracery; the compartments of this window are of stained glass, the upper part containing the initials H.R., Tudor badges of the fleur-de-lis, rose, and portcullis; and obliquely across the window is the motto, "Dieu et mon droit;" the arms of Henry VIII., a lion supporting a banner; also the arms of Queen Jane Seymour, an unicorn with a collar of daisies, supporting a banner charged with wings; her cyphers, J. R., and motto, "Bownd to obey and serve." The lower compartments contain the arms of the Sees of York, Dürham, Lincoln, Winchester, Bath and Wells; the arms of Cardinal Wolsey; his initials, T. W., and motto,

"Dominys Mihi Adivtor," under which is the following inscription :—"The Lord Thomas Wolsey, Cardinal, legat de latere, Archbishop of Yorke, and Chantelor of England."

The windows on the north and south sides have been filled with stained glass by *Mr. Willement*, and bear the date 1846; the subjects are the armorial pedigrees of the six wives of King Henry the Eighth.

The first window describes the initials, arms, and badges of Queen Katharine of Arragon, also mottoes and arms, showing her descent from King Edward I.; the mottoes are in old English, and in separate scrolls, having reference to the various coats of arms, commencing on the left side of the lower compartment of the window, and terminating on the right, viz. :—

"Katharine of Arragon, 1st wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 1st wife Eleanor of Castile.—King Edward y^e First, married 1st Eleanor of Castile.—King Edward y^e Second married Isabell of France.—King Edward y^e Third married Philippa Pamaula.—John, Duke of Lancaster, married Blanch Plantagenet.—John, Grand Master of Avis, married Philippa of Lancaster.—John, Prince of Portugal, married Isabel of Braganza.—John, King of Leon, married Isabel of Portugal.—Ferdinand King of Spain, married Isabel of Leon."

The third window describes the arms, badges, and initials of Queen Anne Bullen, also mottoes and arms surrounded by branches of rich foliage, the root springing from the arms of King Edward the First, showing her descent from that king; the mottoes commence in the centre of the lowest compartment of the window, and are as follows :—

"Anne Bullen, 2nd wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 2nd wife, Margaret of France.—King Edward y^e First married 2nd Margaret of France.—Thomas, Earl of Norfolk, married Alice Halys.—John, Lord Segrave, married Margaret de Brotherton.—John, Lord Newbray, married Elizabeth Segrave.—Thomas, Duke of Norfolk, married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John, Duke of Norfolk, married Katharine Molyns.—Thomas, Duke of Norfolk, married Elizabeth Tylnay.—Thomas, Earl of Wiltshire, married Elizabeth Howard.—Anne Bullen, daughter of Thomas, Earl of Wiltshire."

The fifth window describes the initials, badges, and arms of Queen Jane Seymour, the mottoes commence on the left side of the lower compartment, and have reference to the various coats of arms, showing her descent from King Edward the First, viz. :—

"Jane Seymour, 3rd wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 1st wife, Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—King

Edward y° Second married Isabel of France.—King Edward y° Third married Philippa of Pamaula.—Lionel, Duke of Clarence, married Elizabeth Burgh.—Edmond, Earl of March, married Philippa of Clarence.—Henry, Lord Percy, married Elizabeth Mortimor.—John, Lord Clifford, married Elizabeth Percy.—Syr Philip Wentworth married Mary Clifford.—Syr Henry Wentworth married Anne Say.—Syr John Seymour married Margaret Wentworth.”

The eighth window (on the north side of the hall) and opposite the last described are the arms, initials, and badges of Anne of Cleves, showing her descent from King Edward the First; the mottoes are—

“Anne of Cleves, 4th wife of King Henry y° Eighth, her pedigree from King Edward y° First and his 1st wife Eleanor of Castile.—King Edward y° First married 1st Eleanor of Castile.—John, Duke of Brabant, married Margaret Plantagenet.—John, Duke of Brabant, married Margaret of France.—Lewis, Count of Flanders, married Margaret of Brabant.—Philip, Duke of Burgundy, married Margaret of Flanders.—John, Duke of Burgundy, married Margaret of Bavaria.—Adolphus of Cleve, married Mary of Burgundy.—John Duke of Cleve, married Elizabeth of Hevers.—John, Duke of Cleve, married Maud of Helse.—John, Duke of Cleve, married Mary of Juliers.”

The tenth window describes the initials, arms, and badges of Katharine Howard, showing her descent from King Edward the First; the mottoes are—

“Katharine Howard, 5th wife of King Henry y° Eighth, her pedigree from King Edward y° First, and his second wife, Margaret of France.—King Edward y° First married 2nd Margaret of France.—Thomas, Earl of Norfolk, married Alice Halys.—John, Lord Segrave, married Margaret de Brotherton.—John, Lord Mowbray, married Elizabeth Segrave.—Thomas, Duke of Norfolk, married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John, Duke of Norfolk, married Katharine Molyns.—Thomas, Duke of Norfolk, married Elizabeth Tylney.—Lord Edmond Howard married Joyce Colepeper.—Katharine, daughter of Lord Edmond Howard.”

The twelfth window describes the arms, initials, and badges of Katharine Parr, showing her descent from King Edward the First; the mottoes are—

“Katharine Parr, 6th wife Henry y° Eighth, her pedigree from King Edward y° First, and his 1st wife, Eleanor of Castile.—King Edward y° First married 1st Eleanor of Castile.—King Edward y° Second married Isabel of France.—King Edward y° Third married Philippa of Hainault.—John, Duke of Lancaster, married Katharine Roet.—Ralph, Earl of Westmoreland, married Joanne Beaufort.—Richard, Earl of Salisbury, married Alice

Montacute.—Henry, Lord Fitzhugh, married Alice Nevel.—Syr William Parr married Elizabeth Fitzhugh.—Syr Thomas Parr married Maud Green.—Katharine, daughter of Syr Thomas Parr.”

The alternate windows, seven in number, contain the heraldic badges of Henry VIII.,—the lion, the portcullis, the fleur-de-lis, the Tudor rose, the red dragon of the House of York, the white greyhound of the House of Lancaster; and obliquely across the windows are the cyphers H. R., also the mottoes “Dieu et mon droit, and “Deo salvvm fac Reg.” (God save the King.)

THE WITHDRAWING ROOM.

The ceiling is decorated with pendant ornaments, between which are the cognizances of the fleur-de-lis, the rose, portcullis, and other badges.

In 1868, this room was used for divine service during the repairs of the chapel.

The walls of this room are covered with tapestry, in seven compartments; they are much injured by time, but the drawing is extremely good, the costume curious, and very interesting to the antiquarian; the subjects are—

The north, or upper end of the room, represents Fame seated on a car drawn by elephants, and attended by Warriors, and a car drawn by four flying horses, with a figure of Time standing, Fame seated in front; over these are the signs of the Zodiac and the Hours in swift flight.

The second compartment represents three Queens seated on thrones, with sceptres in their hands; behind are a range of windows, whence many male and female attendants look upon the scene; there are musicians and others dressed in rich costume. The attention of the principal figures is directed to the female offering the cup, and very probably represents the Triumph of Virtue.

The third compartment is the Influence of Destiny, which is represented by the figures of the Three Fates:—Clotho, the youngest of the sisters, presided over the moment in which we are born, and held a distaff in her hand; Lachesis spun out all the events and actions of our life; and Atropos, the eldest of the three, cut the thread of human life with a pair of scissors. The first part exhibits Chastity on a car drawn by four unicorns, and attacked by the Fates riding on bulls, Atropos throwing the fatal dart; by the side of the car is Lucretia, with her train held by a person who offers to her the knife with which she destroyed herself, and the Roman hero Scipio is on horseback, a man in armour on

foot bears two clubs and a spear; Venus is being trampled under foot by the unicorns. The second part describes the triumph of the Fates, with Chastity recumbent at their feet, and multitudes of men and women sinking under their influence.

The fourth compartment is a continuation of the same subject; the car of Atropos is still driving over the bodies of men and women, but at the sound of the trumpet of Fame, Atropos falls from her throne, her power is destroyed, and a host of ancient heroes of Greece and Rome appears. The second part represents Fame standing on a car drawn by elephants, Atropos at her feet, surrounded by a multitude of warriors.

The fifth compartment represents the Death of Hercules.

The sixth compartment represents Peace and War.

The seventh compartment is a duplicate of the third subject.

Above the tapestry are seven very fine Cartoons, painted in chiaro-oscuro, by *Carlo Cignani*.

926 The first, Cupid riding on an Eagle.

927 The second, The Triumph of Venus.

928 The third, Cupid with a Torch.

929 The fourth, Apollo and Daphne.

930 The fifth, Jupiter and Europa.

931 The sixth, The Triumph of Bacchus, Venus, and Ariadne.

932 The seventh, Cupid and a Satyr.

933 In the centre of a fine carved oak mantelpiece is a portrait of Cardinal Wolsey.

The fine oriel window is enriched with stained glass. In the centre of the upper part, a whole-length portrait of Cardinal Wolsey, with his motto, initials, &c. The second compartment contains a small portrait of Henry VIII., his badges, &c. The third, the arms of Henry VIII., the griffin supporting the portcullis, and the lion the Tudor rose—the lower, the arms of Wolsey, and the several bishoprics that he held—viz., Durham, Bath and Wells, Winchester, Lincoln, and York.

Venus recumbent, sculptured in marble.

This closes the tour of apartments open to the public, and the visitor, on quitting this room, will return through the Queen's staircase into the fountain court. Over the windows on the south side, at a considerable height, are the twelve labours of Hercules, painted in frescoes by *Laguerre*, and still in good condition. At the upper end of this court is an opening which leads to—

THE GARDENS.

The public Gardens are separated by an iron fence from what is called the Home Park; and the walks in the Gardens, Wilderness, and Palace, are about three miles in extent. The Palace

itself occupies eight acres of ground. The great eastern front of the building is of brick of a bright red hue, but the numerous decorations are of stone. Four fluted three-quarter columns, of the Corinthian order, sustain an angular pediment, on which are sculptured in bas-relief the triumphs of Hercules over Envy. We are now at the entrance by the east front, which at once opens upon the public Gardens, and from which you have a view of the Home Park, and its avenues of elm and lime trees, reaching in a straight line to the banks of the Thames and Kingston, with a lake or canal of water in the centre nearly three-quarters of a mile in length. The Gardens and Park were put into their present form by Messrs. Loudon and Wise, gardeners to the King and Queen—men no doubt eminent in their day, but at a period when the French taste was paramount, and which, introduced by Le Notre, became not only the fashion in England, but all over the Continent. For many years, in these gardens, the shears were applied to the lovely wildness of form with which Nature has distinguished each various species of tree and shrub. The compass and square were of more use in plantations than the nurseryman, and the hollies and yews were formed into peacocks, and other shapes of birds and animals; for, even after the death of William and Mary, Queen Anne “in trim gardens took her pleasure.” Along this front of the Palace there is a broad gravel walk, leading down on the right to the banks of the Thames, and on the left to a gate, called the Flowerpot Gate, which opens on the Kingston road. At the right-hand corner of the east front there is a door which opens into the Private Garden, where there are two greenhouses, with a few rare plants, the remains of Queen Mary’s* botanical collection, and some large orange trees, many of them in full bearing; but the greatest curiosity here is the large vine, planted in the year 1768, supposed to be the largest in Europe, if not in the world. The house is seventy-two feet long, and the breadth on the rafters thirty. The large vine is above one hundred and ten feet long; at three feet from the ground the stem is nearly thirty inches in circumference; it is of the black Hamburg grape, and the quantity it bears in some seasons exceeds two thousand five hundred bunches. Having seen the green-houses and the vine, there is a pleasant walk down to the Thames, and then returning by the shadowy avenue, where the branching linden or lime trees defend you from the noon-day sun we arrive at the fountain and oval basin, which contains some very fine gold and silver fish, and have a full view of the east front with its embellishments. After passing the

* Queen Mary appointed Dr. Leonard Plukenet, an eminent English botanist, as superintendent of the Gardens at Hampton Court; he published several works on botany, and died about 1706.

Palace, we come to the Royal Tennis-court, said to be the finest in England. On passing the Tennis-court, we come to a door which leads into what is called the Wilderness, a space of ground that was planted with trees and shrubs by King William III., so as to hide the buildings and irregularities of the northern side of the Palace. The walks in the Wilderness are very delightful, and seats are placed under some of the largest trees and in the avenues. But the great attraction here is the Maze or Labyrinth, which was formed in the early part of King William's reign. Many hours are spent by young persons, aye, and by the old too, in trying to discover the intricacies of the labyrinth. To the young, indeed, it is a source of great amusement and enjoyment. We will, courteous stranger, conduct you through the magnificent Lion Gate. This handsome entrance is designed in a bold and elegant style. The large stone piers of the gates are richly decorated, their cornices supported by fluted columns, and surmounted by two stupendous lions *couchant*. The ornamental iron work is elaborately executed.

We are now opposite Bushey Park gates, and have a view of the fine avenue of horse-chesnut and lime trees, more than a mile in length; the statue of Diana may be seen in the centre of an oval piece of water surrounded by small figures, all of bronze; at the end of the avenue, near the Teddington Gate on the left hand, is the residence of the Ranger. We now leave you to stroll about the Park, and bid you farewell.

THE NAMES OF THE PAINTERS

Whose Works are in the State Apartments of

HAMPTON COURT PALACE,

With their Native Place and the Dates of their Birth and Decease.

Name.	Born.	Native of	Died.
Aelst, William Van	1620	Delft	1679
Albano, Francesco	1578	Bologna	1660
Amiconi, Jacopo	1675	Venice	1758
Angelo, Michael Buonarrotti	1474	Capree	1563
Arpino, Guiseppe d'	1560	Naples	1640
Balestra, Antonio	1666	Verona	1740
Bamboccio, Peter Van Laer	1613	Laeren, in Holland	1673
Baptist, John Monnoyer	1635	Lisle	1699
Barroccio, Frederico	1528	Urbino	1612
Bartolozzi, Francesco	1780	Florence	1818
Bassano, Giacomo	1510	Bassano	1592
Bassano, Leandro	1558	Bassano	1623
Bassen, Van	—	Antwerp, lived about	1630
Battaglia, M. A.	1600	Rome	1660
Battoni, Pompeo	1708	Lucca	1787
Beechy, Sir William	1753	Oxfordshire	1839
Belcham, John Van	—	Holland	1653
Bellini, Giovanni	1422	Venice	1512
Berghem, Nicholas	1624	Haerlem	1689
Bockman	—	Germany, lived about	1740
Bogdane, James	—	Hungary	1720
Bordone, Paris	1513	Trevig	1588
Borgognone, Cortese Jacopo	1621	St. Hippolyte	1676
Bos, Jerom-	1470	Bols-le-Duc	1530
Bray, Solomon de	1597	Haerlem	1664
Bril, Paul	1554	Antwerp	1626
Bronzini, Agnolo	1511	Florence	1580
Brooking	1720	England	1759
Brueghel, Peter the Old	1510	Brueghel, near Breda	1570
Brueghel, John	1560	Brussels	1625
Cagliari, Carletto	1570	Venice	1596
Cagnacci, Guido	1600	Castel Durante	1680
Calvert, Dennis	1555	Antwerp	1619
Campidoglio, M. A.	1610	Rome	1671
Canaletto, Antonio	1697	Venice	1768
Caracci, Annibale	1580	Bologna	1609
Caracci, Lodovico	1555	Bologna	1619
Caravaggio, M. A.	1569	Milanese	1609
Carre, Michael	1666	Amsterdam	1728
Casanova, Francesco	1732	London	—
Castiglione, Grechetto	1616	Genoa	1670
Catalani, Antonio	1560	Messina	1630
Chiari, Giuseppe	1654	Rome	1727
Cippa, Tedesco G. F.	—	Neapolitan School	—
Cignani, Carlo	1628	Bologna	1719
Claude, Lorraine	1600	Lorraine	1682
Clevely, John	1745	London	1786
Collins	—	England	1744
Cornelia, Lucas	1493	Leyden	1552
Correggio, A. Allegri	1490	Correggio	1534
Cortona, Pietra de	1596	Cortona	1669
Cranach, Lucas	1473	Kranach	1563
Custodia, Jeronimo	—	Antwerp, lived about	1589
Cuyt, Albert	1606	Dort	1667
Dahl, Michael	1656	Stockholm	1747
Dance, Nathaniel	1730	London	1811
Dankers, Henry	1630	Hague	—
Delen, Van	—	Heusden	1680
Denner, Balthasar	1685	Hamburg	1747
Dericke, William	1635	Antwerp	1697
Diss, Adrian Van	1655	Hague	1704

GUIDE TO HAMPTON COURT.

Name.	Born.	Native of	Died.
Dietricy	1712	Weimar	1774
Dobson, William	1410	London	1646
Domenichino	1581	Bologna	1641
Dossi, Dosso	1490	Ferrara	1560
Dodw, Gerhard	1613	Leyden	1674
Durer, Albert	1471	Nuremburg	1528
Edema, Gerard	1652	Amsterdam	1700
Elliott	—	England, lived about	1750
Elshelmer, Adam	1574	Frankfort	1620
Everdingen, Aldret Van	1621	Alkmarr	1675
Fabier	—	—	—
Ferg, Paul	1689	Vienna	1740
Ferrato, Sasso	1605	Sasso Ferrato	1685
Ferri, Ciro	1634	Rome	1689
Fetti, Domenico	1589	Rome	1634
Fialetti, Odoardo	1573	Bologna	1638
Flori, Mario di	1603	Penna	1678
Floria, Francis	1520	Antwerp	1570
Francia, Francesco	1450	Bologna	1518
Gaetano, Pulzone	1550	Gaeta	1588
Grainsborough	1727	Sudbury	1788
Gascar, Henry	—	France	—
Gelder, De	1645	Dort	1727
Genlari, Benedetto	1638	Cento	1715
Gentileschi, Orazio	1563	Pisa	1647
Gentileschi, Artemisia	1590	Rome	1642
Gerard, Mark	1561	Bruges	1635
Ghisolfi, Giovanni	1623	Milan	1683
Gibson, Richard	1615	England	1690
Giordano, Luca	1629	Naples	1704
Giorgione	1478	Castle Franco	1512
Gonzales, Coques	1618	Antwerp	1684
Grueze	1726	Tournus	1805
Griffier, John	1645	Amsterdam	1718
Guercine	1590	Cento	1666
Guido, Beni	1574	Bologna	1642
Hackert, James	1734	Prentzlaw, in Prussia	—
Hals, Frank	1584	Mechline	1666
Hanneman, Adrian	1611	Hague	1680
Harp, Van	—	Holland	—
Heem, John David de	1600	Utrecht	1674
Heere, Lucas de	1534	Ghent	1584
Helst, Vander	1613	Haerlem	1670
Hemessen, J. de	—	Antwerp, lived about	1550
Hemackerck, M. Van Veen	1498	Hemackerck	1574
Hemackerck, Egbert	1645	Haerlem	1704
Henn, Adrian	—	Holland	1710
Holbein, Hans	1498	Basil	1554
Home	—	England, lived about	1780
Hondekoeter, Melchior	1636	Utrecht	1695
Honthorst, Gerard	1592	Utrecht	1660
Hoogh, Peter de	1643	Holland	1708
Hoppner, John	1759	England	1810
Huens	—	Lived about	1620
Huggins	1784	London	1845
Hussey, Giles	1710	Dorsetshire	1788
Huyman, Cornelius	1648	Antwerp	1727
Isbotson	—	Yorkshire	1817
James	—	England, lived about	1730
Janet	—	France	—
Janssen, Cornelius	1590	Amsterdam	1665
Jordaens, Jacques	1594	Antwerp	1678
Joseph, A. B. A.	—	England	—
Kalf, William	1630	Amsterdam	1693
Kay or Key, William	1520	Breda	1568
Kent, William	1685	Yorkshire	1748
Kauffman, Angelica	1742	Coire	1807
Kereboom, Frederick	1623	Solingen	1690
Knapton, George	1698	London	1788
Kneller, Sir Godfrey	1648	Lubeck	1726
Lanfranco, Giovanni	1581	Parma	1647
Laura, Filippo	1623	Rome	1694

GUIDE TO HAMPTON COURT.

Name.	Born.	Native of	Died.
Lawrence, Sir Thomas	1769	Bristol	1830
Lazzarini	1654	Venice	1720
Lely, Sir Peter	1611	Soest	1680
Lens, Bernard	1680	London	1741
Leyden, Lucas Van	1494	Leyden	1533
Lenghi, Pietro	—	—	—
Loten, John	1620	Flanders	1681
Lotto, Lorenzo	1480	Venice	1558
Lucatelli, Pietro	1660	Rome	1717
Luini, Bernardine	1480	Luini	1540
Luti, Benedetto	1666	Florence	1724
Mabuse, John de	—	Maubeuge	1662
Maingaud	—	France, lived about	1721
Mala, Vincenzo	1625	Cambrai	1670
Maltese	—	Lived about	1670
Mantegna, Andrea	1431	Padua	1517
Maratti, Carlo	1625	Camerino	1713
Marshall	—	England lived about	1780
Matsys, Quintin	1460	Antwerp	1529
Mazzolini, di Ferrara	1481	Ferrara	1520
Meulin, Vander	1634	Brussels	1690
Miel, Jan	1599	Flanders	1664
Mignard, Pierre	1610	Troyes	1695
Milani, G. C.	1621	Bologna	1678
Mirevelt, Michel	1568	Delft	1641
Mola, Francesco	1609	Lugano	1665
Molinear	1627	Amsterdam	1686
Monamy, Peter	1670	Jersey	1749
More, Sir Antonio	1512	Utrecht	1568
Murillo	1618	Seville	1682
Mytens	—	Hague, lived about	1630
Neefs, Peter	1570	Antwerp	1651
Nes, Daniel, John Van	1600	Delft	1650
Nogari, Paris	1512	Rome	1577
Nottory, L.	—	—	—
Oldenburg	—	—	—
Oliver, Isaac	1556	England	1617
Oosterwyck, Maria Van	1630	Naaldrop	1693
Ople, John	1761	Truro, in Cornwall	1807
Orlay, Bernard Van	1490	Brussels	1560
Owen, William	1766	Wales	1825
Palamedes, Staevarts.	1604	Delft	1630
Palma, the old	1540	Serinalto	1596
Palma, the young	1544	Venice	1628
Parcelles, John	1597	Leyden	1641
Parmegiano, F. Mazzuoli	1503	Parma	1540
Parrocel, Charles	1658	Paris	1753
Paton, Richard	—	England, lived about	1770
Peins, Pentz G.	1500	Nuremburg	1550
Peane, Antoine	1710	Paris	1770
Perugino, Pietro	1446	Citta della Pieve	1524
Phillips, E. A.	1770	Dudley, in Warwickshire	1815
Plombo, Sebastian del	1485	Venice	1547
Pocock	—	England, about	1780
Poelemburg, Cornelius	1586	Utrecht	1660
Polidoro, Caldara (called Da Caravaggio)	1495	Caravaggio	1543
Pontormo, Giacomo	1493	Pontormo	1558
Pordenone Giovanni	1484	Pordenone	1540
Post, Francis	1621	Haerlem	1680
Pourbus, F., the younger	1570	Antwerp	1622
Poussin, Nicholas	1594	Andelay	1665
Ramsay, Allan	1709	Edinburgh	1784
Raphael Sanzio	1483	Urbino	1520
Read, Frederic	1802	London	—
Rembrandt, Van Ryn	1606	Leyden	1674
Remée	—	Antwerp	1678
Reynolds, Sir J.	1723	Plympton	1792
Ricci, Sebastian	1659	Belluno	1734
Riley, John	1646	London	1691
Robineau, A.	—	France, lived about	1698
Rocraeten, Peter	1627	Viterbo	1661

GUIDE TO HAMPTON COURT.

Name.	Born.	Native of	Died.
Romanelli, Giovanni	1617	Haerlem	1698
Romano, Giulio	1493	Rome	1545
Rosa, John Hendrick	1631	Otterburg	1686
Rosa, Salvator	1614	Naples	1673
Rosolba	1575	Chiozza	1757
Rothenhamer, John	1564	Munich	1606
Rousseau, James	1630	Paris	1694
Rubens, Peter Paul	1577	Antwerp	1640
Rugendas, Geo.	1666	Augsburg	1712
Russel, Theodore	1614	London	—
Russell, John	1744	Guildford	1806
Ruyssdael, Solomon	1615	Haerlem	1670
Sarto, Andria Del	1488	Florence	1530
Savery, Roland	1576	Courtray	1639
Schalcken, Godfrey	1643	Dort	1706
Schiavone, Andrea	1522	Sebenico	1582
Schoonefeld, John Henry	1619	Biberach	1689
Seghers, Daniel	1590	Antwerp	1660
Serres, Dominic	1760	Auch, in Gascony	1793
Serres, I. T.	—	Lived about	1800
Slingelandt	1640	Leyden	1691
Snayers, Peter	1593	Antwerp	1670
Snyders, Francis	1579	Antwerp	1657
Spada, Lionello	1576	Bologna	1622
Spagnoletto, Giuseppe	1589	Xativa, in Spain	1656
Spranger, B.	1546	Antwerp	1623
Steenwyck, H., the younger	1589	Antwerp	—
Stone, Henry	—	London	1653
Swaine, Francis	—	England	1782
Swaneveldt, Herman	1620	Woerden	1690
Teniers, David, the younger	1610	Antwerp	1694
Thornhill, Sir James	1676	Dorsetshire	1734
Tiepoli, Giovanni	1697	Venice	1770
Tintoretto, Giacomo	1512	Venice	1594
Titian	1480	Cadore	1576
Torrigiano, Pietro	1472	Florence	1522
Troost, Cornelius	1697	Amsterdam	1750
Vaga, Pierino del	1500	Florence	1547
Vanderbank	—	—	—
Vandervelde, Adrian	1639	Amsterdam	1672
Vandervelde, Wm.	1610	Leyden	1693
Vandyke, Sir Anthony	1598	Antwerp	1641
Vanloo, John Baptist	1684	Aix	1746
Vanni, Francesco	1563	Sienna	1610
Vansomer, Paul	1576	Antwerp	1621
Vanuden, Lucas	1595	Antwerp	1660
Velasquez de Silva	1594	Seville	1660
Vereist, Simon	1664	Antwerp	1710
Verdussen	—	—	—
Veronese, Paul Cagliari	1582	Verona	1588
Verrio, Antonio	1634	Naples	1707
Vinci, Leonardo da	1445	Vinci	1520
Viviani, Ottavio	1599	Brescia	1674
Vox, Martin de	1520	Antwerp	1640
Vriese	1527	East Friesland	1588
Vroom, Henry Cornelius	1566	Haerlem	1619
Walker, Robert	—	England	1666
Weenix, John	1644	Amsterdam	1719
West, Benjamin	1738	Philadelphia	1820
Wheatley, Francis	1747	London	1801
Willison, George	—	Scotland	1795
Wissing, William	1656	Amsterdam	1687
Withoe, Matthew	1627	Amersfort	1702
Wouters, Francis	1614	Liere, in Brabant	1659
Wouvermans, Philip	1620	Haerlem	1663
Wright, Michael	—	Scotland	1706
Wright, Richard	—	Liverpool	1775
Wynants, John	1600	Haerlem	1670
Zeeaman, Enoch	—	Holland	1744
Zuccherò, Federigo	1543	San Agnolo	1616
Zuccherò, Taddeo	1529	San Agnolo	1566

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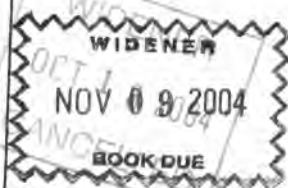
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